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## LITERATURE.

*The Life of Saint Teresa.* By Miss Trench. (London: Macmillan & Co., 1875.)

THIS book has two very great merits, which perhaps may redeem it from the charge of being a compilation that is meant to be something more. Miss Trench is thoroughly, unaffectedly, consistently reverent; it never enters into her mind to sit in judgment on St. Teresa, or to be ashamed of her, or to make patronising apologies; and she uses the somewhat scanty resources of English mystical literature with much tact and skill to lead up to the heights of her subject.

The motto of the book is one of its great felicities:—

"Yet she's to me but such a light  
As are the stars to those that know  
We can at most but guess their height,  
And hope they help us here below."

The life of St. Teresa written in this spirit could not fail to make an interesting book, though it is to be wished that Miss Trench had something of the talent of Mrs. Oliphant for letting the general principle settle down in her soul. It cannot be said that Mrs. Oliphant ignores or suppresses the transcendental element in the life of St. Francis, but she does not perplex herself or her readers with it in the way Miss Trench is rather apt to do. A life of St. Teresa ought really to be easier to understand for cultivated people who have not the saint's experience than the saint's autobiography, and Miss Trench is the harder to be understood of the two. She tells us more than once that we are "at the mouth of a labyrinth," as if that were giving us a clue to it; she gives us excerpts from the life, with parallel passages from the Bible and Richard Baxter, and argues that as Prophets and Psalmists have had such experiences as St. Teresa describes, it cannot be said that such experiences are impossible, and that though illusions are also possible, and in fact probable, still St. Teresa was in every way one of the last persons to be deluded. Cultivated readers might surely be trusted to take all this for granted, and insisting on it is hardly the way to convert the uncultivated; to make the right assumptions and to show that they make the story as clear as it can be made really does more to remove prejudice than to argue upon premisses which everyday seem less indisputable. Certainly the space that is devoted to this inconclusive discussion would have been better employed in tracing the inner history of St. Teresa in the eighteen or twenty last years of her life, which are not covered by the autobiography. They were years of deep and rapid change, and in the "Relations" and in the "Moradas" there

are materials which might be made available for understanding to a certain extent the nature of a change which the saint regarded as a progress. Even apart from their biographical interest it might be thought that a comparatively full account of her later writings would have been more to the purpose than a rather perfunctory account of Spanish mysticism in general, flavoured with a good deal of ignorant denunciation of the Inquisition, which, perhaps, inflicted some material injury on Spain, but certainly did not affect the intellectual development of the country in the way which writers who substitute a *priori* deduction for observation assume it ought to have done. This is not the only point in which we are reminded that the biographer stands on different ground from her subject. St. Teresa was one of the most outspoken people who have ever lived: Miss Trench is decidedly a reticent writer; she wishes to keep back everything except what she thinks serious Protestants can fairly be expected to revere: for the excess, if it be an excess, of zeal which led Teresa and Casilde de Acuna, the latter at the mature age of twelve, to enter religion without the consent of their families is within the limits of what we may be expected to accept for the sake of enthusiasm.

One very delicate and interesting chapter of the saint's life is, if not suppressed, completely thrown into the shade. Considering all that Gracian was to her during the last nine years of her life, he ought hardly to have been dismissed with a few phrases of surprise at the influence he had over one so far above him, and a faint surmise that he was a good man of business and that his decided manners had attractions for one side of the saint's character. The truth is that Teresa succeeded in spiritualising what, perhaps, has never been spiritualised before or since—the attraction of an elderly woman for a man in his prime. If we enquire whether it was worth her while to do this we can only say that he rendered her the same sort of service which the late Mrs. Mill rendered to her second husband: he was always ready to give her back her own thoughts without the struggles which they cost her: from this point of view it was probably as well that Gracian had a natural disposition to take care of himself, and so was able to maintain a more uniform cheerfulness on the surface than was possible to a saint of sickly constitution shaken by austerities. If Miss Trench had cared to enter on the physiological side of her subject she might have enquired whether the comparative moderation of St. Teresa's austerities may not have been one of the reasons why she was so much more interesting to posterity than Catalina de Cardona, who spent all her energies in flogging herself by the hour with an iron chain, and so had no spare strength available for ecstasies or visions of anything but devils, whom she saw jumping about her in the form of black dogs, without minding them in the least. It might have been as interesting, and less hazardous, to ask what St. Teresa meant when she said to Mother Anne of St. Bartholomew: "I have the name of a saint and you have the works." Of course, to say such things, or at least to wish to say them, is a natural part of the

humility of the saints, but something is still to be learnt by noticing the kind of people to whom they choose to say them. All Mother Anne's virtues were of the homeliest order: she was cheerful, even-tempered, punctual, diligent, helpful. St. Teresa, as she grew older, thought less and less of mere fervour and velleities of ecstasy; and in the disputes which agitated her Order after her death, her authority was alleged by Mother Anne on the side of those who set strictness of discipline above everything. In the beginning of her conversion St. Teresa suffered much from a certain Francisco de Salcedo, whom she calls *Il Cavaliere Santo*, who could not believe that raptures which preceded complete self-conquest could be anything but illusions of the enemy. One can hardly help thinking that, when she was gone, the spirit of *Il Cavaliere Santo* took possession of her Order. The nuns lost the right of choosing their confessors, except in France, and saw visions in which their foundress dissuaded them from reading her books, and recommended alarming commentaries on the Catechism in preference. It is certainly remarkable that, during the two centuries and more through which the Discalced Carmelite Order has retained its purity, it should have produced so few whose names are remembered or can be counted memorable, except that, like other Orders of begging friars, the Carmelites have had martyrs in the East.

It is remarkable also that Teresa's work should have lasted unimpaired to our own day, considering how frail it appeared in her life: her first foundation, San José, fell to pieces almost as soon as her guiding hand was withdrawn, and she had to go back there to reorganise it: her death was probably hastened, on her return from her last foundation at Burgos, by the heartlessness of the Superiors of two other convents, who more or less turned her out of their houses. The foundation of Granada, which went on at the same time as that of Burgos, was conducted under the eyes of St. John of the Cross, who always professed that he had not the gift of governing others: but St. Teresa did not feel that it was conducted in her spirit. To descend to smaller matters, it is curious how many of her foundations had to be removed to a different site when we notice that obtaining the site which had to be abandoned always seemed at the time matter for special thankfulness to the saint, who would certainly have been a capital woman of business if she had lived in the world with good health. In fact, it may almost be suspected that, if she had not been a saint, she would have been something of a *femme libre*. Although in the first fervour of her conversion she had carried seclusion to the farthest imaginable point, the ordinary restrictions of her sex and her profession became burdensome to her ardent spirit; and Miss Trench is certainly right in reminding us more than once that her magnificent personality, owing to the prejudices of her generation, was one of the main perils of her reform. Many excellent persons found it difficult to understand how a strictly enclosed nun could always be travelling; and it was certainly conceivable in the abstract that each new convent should

have been founded by the nuns who were to spend their lives there; but the petty obstacles which arose in almost every case required her superior intervention to surmount them. Another trait upon which Miss Trench might have laid more stress was the way in which her strong will uniformly asserted itself. She felt she was making a great sacrifice, she hoped she was really "doing something for the honour of the Holy Spirit," when she put herself under obedience to Gracian, who was always wrong except when he told her to do as she wished. She had been under the obedience of the Order in general; one of her Superiors had once bidden her found as many convents of nuns as possible. The result was, that with so many conflicting authorities to obey, she seldom or never had to give up her own will except to Gracian, which is a striking instance of the truth of Father Newman's sermon on Wisdom and Innocence, for certainly she did not calculate upon getting her own way, and no calculation could have served so well to enable her to get it.

If Miss Trench's work appears, as is to be wished, in a revised and enlarged edition, it is to be hoped that she will tell us what a Carmelite convent in St. Teresa's days was like, from a material point of view, and how the days passed there. The first thing to be done was always to buy a house (what were houses in central Spain like?) which, if the site and the neighbours were good, might serve without alteration, except putting up "nets" for the enclosure, which apparently were portable; and the first change made seems always to have been putting up one or more "hermitages." What and where were they, and what time did the nuns spend in them? Another point on which we should be glad to hear more is the connexion between austerity and cheerfulness, for we find a statement, *apropos* of one of the foundations, that nuns in that day were for the most part in a state of chronic discontent; and St. Teresa herself shows how much store she set upon cheerfulness by the anxiety with which she warns future Superiors of her Order against admitting "melancholy" subjects. From her description it is clear that she regarded "melancholy" very much as a disease affecting body and mind alike, for she wrote before Descartes had obscured the popular apprehension of the fact that the reasonable soul and flesh is one man. Nor would the reflection that her sex had a share in her inspiration have surprised or distressed Teresa as perhaps it distresses many who would wish to look up to her; indeed, it was a pleasure and consolation to her when St. Peter of Alcantara told her that women were more capable of such raptures than men. It is no doubt the glory of love to make lovers sweet and gracious to others than the beloved, and it may be that many women thanked Laura in their hearts for the courtesy of Petrarch; but, after all, Petrarch's imperishable glory was that he was Laura's lover. St. Teresa's love made her kind even beyond her nature, and patient, and diligent, and courageous, and able to encourage others; but after all, her imperishable glory is her love.

G. A. SIMCOX.

*International Vanities.* By Frederic Marshall. Author of "French Home Life." (Edinburgh and London: William Blackwood & Sons, 1875.)

In this book we recognise the skilful pen of the author of *French Home Life*; his style is brilliant without being flashy, learned without being pedantic, and a vein of true humour runs through it from one end to the other. To render it justice and to show its interest and importance, we must take it chapter by chapter.

The first treats of Ceremonial, its origin and history, divided by professors into five sections—Precedence of States, Royal Honours, Diplomatic Ceremonial, Military Ceremonial, and Etiquette. But ceremonial and etiquette are essentially different; etiquette is the older, although it has nowadays become one of the elements of ceremonial; the latter is relatively of recent birth. Etiquette first took a serious form in the hands of Philip the Good, whose grandchild, Mary of Burgundy, carried these new ideas to her husband, Maximilian, and from Austria they passed on again to France and Spain.

"The latter land especially became the forcing-house of etiquette; it was there that it attained those scarcely creditable developments which made the Spanish Court a model of a kind which the world has never seen before or since. Men and women ceased to be human beings with a will; they became machines of reverence; everybody had his place marked out, and was kept mercilessly in it; the number of steps and the depth of bows which each person was to make on entering the royal presence, the width of cloaks, the length of ribbons, and, perhaps more than all, the elaborate divisions of offices and functions, were fixed with a precision of which examples exist nowhere else. The study of etiquette was, three centuries ago, the essential element of education of a Spanish gentleman."

Who has not heard the story of the Queen of Charles II., who fell off her horse and hung by the stirrup in the presence of her forty-three attendants?

"The sight was grievous; but the forty-three stood still and gazed at it, in anguish deep and motionless, because the grand equerry, whose peculiar right it was to unhook the royal ankle on such occasions, happened to be somewhere else. Her Majesty would have remained suspended there indefinitely, if a good-hearted but un instructed passer-by had not taken upon himself to release her. He received several doubloons for his useful services, but was condemned to banishment for his unpardonable indiscretion. And we all know better still the lamentable end of Philip III., who finding the fire too hot for his royal well-being, told the Marquis de Pobar to put it out. But the Marquis could not presume to do so, because fire-extinction was one of the attributions of the Duke d'Useda, who, most fortuitously, was at that moment hunting in Catalonia. So the King, who of course could not condescend to give way to fire—fire being bound to give way to kings—sat majestically and scorchingly still, grew far too warm for health, got erysipelas and thereby died."

French etiquette was almost as extreme as that of Spain. Arm-chairs, backed chairs, and stools, were, as Voltaire says, "important objects of politics, and illustrious subjects of quarrels."

"Voltaire goes on to say that Mademoiselle spent a quarter of her life in mortal tribulation of disputes about her seats; ought she to sit in a certain room, upon a chair or upon a stool, or not

sit down at all? The whole Court was in emotional perplexity about these insoluble difficulties. Even the king himself was not free from the obligation of sitting according to regulation. If he condescended to visit a courtier ill in bed, etiquette constrained his Majesty to lie down too, for it was impossible that a sovereign could permit a subject to indulge in unshared recumbency in his presence; so when the king was coming to a sick room, a second bed was prepared beforehand, and the conversation was conducted in positions of mutual horizontality. Louis XIII. visited Richelieu in this way at Tarascon; and Louis XIV. did the same when he went to see the Maréchal de Villars after he was wounded at Malplaquet. The idea of the importance of etiquette reached such a point at Versailles that among other things it became a principle that 'toute la femme est dans la révérence' which meant that the manners of execution of a perfect curtsy ought to visibly manifest and express all the qualities of a true woman."

Marmontel's notion was "Moquons-nous de l'étiquette et du sot qui l'inventa," and in the mortal weariness of her greatness M<sup>me</sup>. de Maintenon exclaimed: "Il n'y a pas dans les convents d'austérités pareilles à celles auxquelles l'étiquette de la cour assujettit les grands!" She, at all events, had a right to an opinion, and we may accept without hesitation her view of these little subjects with great names.

But to pass on to ceremonial, the Precedence of States long debated was settled by Pope Julius II., 1504, but his arrangement pleased no one, and no one attended to it. The account of diplomatic ceremonial is very amusing, recounting the violent disputes between ambassadors "pour avoir le pas." Maritime ceremonial, or disputes as to salutes, as to great and small Powers, was long a fertile source of controversy; but time settles questions gradually without treaties, and the vexed point of the nationality of ships at sea, once furiously disputed, settled itself peaceably at last. Certain habits become strong as Acts of Parliament; others change their character; new ones spring up when they are needed. When Jules Favre reproached Bismarck that the ancient custom of summoning a city before its bombardment had been laid aside in the case of Paris, he replied "that he had not found any trace of the custom in the international codes, and that he did not see its necessity."

Forms initiate the reader into the mysteries of diplomatic vocabularies and language, which, unless "nourri dans le sérail," it is difficult to understand. Many of the most celebrated treaties were written in Latin. The writer gives a list of the classification of the different kinds of "formats," five in number, and seventeen subsidiary. Titles follow next; then different classes, of dignity, possession, relationship, religion and courtesy. The dispute between France and Russia about the latter having assumed the title of Emperor lasted forty-one years. The titles of relationship between sovereigns are curious: the Pope is addressed as Holy Father; Emperors and Empresses, Kings and Queens write to each other as "Brother and Sister;" reigning Grand Dukes enjoy the same fraternal privilege, but Sovereigns who do not enjoy royal honours are only entitled to be called "Cousins." Even Godfather and Godmother have been employed



in Germany as forms of courtesy, and it was not unusual to see a town, particularly a Hanse town, included among the sponsors of a prince. Hamburg and Dantzic were several times "God-mamma." Courtesy forms an interesting branch of this subject, the author tracing the different phases through which titles of courtesy went throughout Europe. Decorations are the fourth characteristic of "International Vanities." The gold chain that Pharaoh placed upon Joseph's neck is the earliest decoration of which history speaks. Three kinds of orders are enumerated: the monastic military brotherhoods, of which the Hospitallers are the grand type; the great aristocratic knight-hoods, limited to the favoured few, of which the English Garter is the representative; and the present purely remunerative and decorative systems, open to all the world, illustrated by the democratic Legion of Honour. Many of the old confraternities have disappeared—

"but they have been replaced by modern institutions more in harmony with the age. And when we look still closer into the subject, and examine the geographical distribution of these orders, we naturally find that, as the rush of them is everywhere the same, the development of their number has been everywhere alike, with one exception. That exception, strangely, is in France, in frivolous, vainglorious France, the very place where we should least expect to find it. While sturdy cross-despising England owns 7 orders, Sweden 6, Russia 8, Bavaria 13, Austria 9, Prussia 11, Spain 10, Portugal 7, Italy 5, Württemberg 4, and little Denmark 2, France alone of the real nations has but one. Proportionately to their population, their power, or their pride, all other European States have gone on multiplying their ribbons; France contents herself with the single Cross of Honour."

In treating of emblems and flags, Mr. Marshall proves distinctly that the white flag of the Bourbons is essentially that of the Bourbon kings, and only saw the light toward the end of the sixteenth century, and has never been employed as a national symbol; therefore the Comte de Chambord is historically wrong in his desire to impose that one flag upon France to the exclusion of all others.

Diplomatic Privileges and the question of inviolability of ambassadors are next ably discussed; their prerogatives were often greater than those of the sovereign they represented. For a long time they exercised the direct right of judgment, and consequently of life and death, over the members of their suite; their houses were recognised sanctuaries from all local justice; and more outrageous still was the "Franchise de quartier," by virtue of which they excluded all officers of justice, not only from their palaces, but from certain districts around them. The vanities of nations hitherto enumerated belong entirely to the category of pure vain-glory, but in the alien laws they assume the character of unrelenting cruelty. Foreigners were held as outlaws, "sans feu ni lieu," were excluded from the rights of inheriting or bequeathing property, and the power of despoiling them was not limited to the land, but extended to the sea—the cargoes of stranded vessels were confiscated, and their crews killed or sold captive. England was the last, in 1870, to abolish the old alien laws, by which foreigners could not inherit property in England.

This book is a real acquisition, and an important addition to our libraries, the author having given in a readable and interesting form the dry, minute, and pedantic dissertations of many dusky Latin folios which lie unread in our national collections. It is a great service that he has rendered to history and to common sense in throwing upon paper, without too much pedantry and detail, a host of interesting facts which it must have cost him much labour to collect, and also to demonstrate the ridicule of what he justly calls "International Vanities." He is too modest when he says in his preface that these chapters are no more "than sketches; they do not seek to teach, but simply to draw attention to some half-unperceived, yet not unamusing, forms of vanity." These are only sketches, if he wills it, but sketches by the hand of a master which show more talent than many a finished picture.

Let it be hoped that Mr. Marshall will not stop there, but that he will one day give us a series upon national vanities, which are sufficiently numerous.

F. BURY PALLISER.

*The Jummoo and Kashmir Territories. A Geographical Account.* By Frederic Drew, F.R.G.S., F.G.S., Associate of the Royal School of Mines, late of the Maharaja of Kashmir's Service. (London: Edward Stanford, 1875.)

WE have here a highly creditable volume and a standard work of reference. Mr. Drew deserves the thanks of the reading public for placing before it in so substantial a form the result of his long experience in the countries he describes. Entering the service of the Maharaja Ranbir Singh in 1862, from a post in the Geological Survey of Great Britain, he was led, in the practice of geology and mineralogy combined, over many of the mountain chains within the dominions of his employer. He was later entrusted with the management of the Forest Department, and eventually returned home from the Governorship of Ladakh after an absence of ten years. His account is all the more valuable from the assurance that it is limited to what he has not only himself seen, but well remembered.

Mr. Drew explains at the outset, and we think not unnecessarily, that the ruler of Kashmir is ruler of Jummoo\* also, and of Ladakh, Baltistan, and Gilgit; but that it is a common error for Englishmen at home to confound Kashmir with the whole of these territories. He might have included with his countrymen "at home" many of those in Central and Southern India whose attention has not been drawn to the North-West Frontier in detail. There is certainly a vagueness in the familiar poetical "Cashmere" which needs a corrective in geographical definition similar to that already administered in verbal transliteration; and although there have not been wanting books to enlighten us on the subject within the last few years, such information has not been always accessible. Those who read with a purpose,

\* We retain the conventional spelling adopted by Mr. Drew.

and have chosen as a theme the valleys and plateaux of the Western Himalaya, will have probably discovered and availed themselves of the very recent publications of Captain Bates and Dr. Ince, and Mr. Clements Markham's *Indian Surveys*, as well as the older and better-known authorities of Bernier, Jacquemont, Moorcroft and Trebeck, Hügel, Vigne, and Cunningham. If tempted by such a title as the *Rifle in Kashmir*, they may not have omitted to take up also the *Diary of a Hunter from the Punjab to the Karakorum*, published in 1863. The author of the last-named volume, the late Colonel Irby, of H.M.'s 57th Regiment of Light Infantry, entered Kashmir by the Pir Panjal Pass, and penetrated the regions north of Ladakh. Though little known to fame, he was, irrespective of travel and adventure, a fitter subject for honourable biography than many whose lives and actions have up to this day secured the privilege.

The short notice of Kashmir History given in the work under review dates from the period of the first Muhammadan ruler in 1326. If, however, a list of kings extending over a period of 4,000 years anterior to this starting-point, and a few selected events of their reigns, be interesting to the reader, he will find the information in Gladwin's translation of the *Ayin-i-Akbar* published in 1800. And if he be not satisfied with Mr. Drew's disposal of the two and a half centuries of a local Muslim dynasty in twelve lines, he will do well to refer to Briggs, whose *History of Kashmir* forms the tenth chapter of his *Muhammadan Power in India*. Farishta's account of the mode in which Kashmir fell into the possession of the Delhi monarchs and his dates correspond with the record of Abul Fadhl. Blockmann's version of the latter, so far as it goes, relates that Kasim Khan, "Admiral, adorer of the green fields of Khurasan," was ordered in the beginning of Shaban, in the year of the Hejra 995 (A.D. 1586), to conquer the coveted province; that there were six or seven roads leading thither, but that the passes were all so narrow that "a few old men might repel a large army;" and that the then Governor was Yakub Khan, son of Yusuf Khan Chak.

From 1588 till about 1752 the province remained, more or less, under the sway of the Delhi emperors. The tide of invasion then set in from the westward, and brought the Afghans, who held possession for nearly seventy years. They were succeeded by the Sikhs, whose government lasted for about a quarter of a century. In 1845 war broke out between the British East India Company and the Lahor Durbar. Engagements ensued which have since become of historical celebrity, under the names of Moodkee, Feroz Shah, Aliwal, and Sobraon. On March 9, 1846, the hill countries between the rivers Bias and Indus were ceded to Great Britain. One week later, a second treaty, signed by the Governor-General of India, transferred "in independent possession to Gulab Singh, and the heirs male of his body, all the hilly or mountainous country situated to the eastward of the river Indus, and westward of the river Ravi." Hence the said Gulab Singh, who had been, before the war with the English,

Rájá of Jummoo, Ladakh, and Ramnagar, was enabled, on payment of some 750,000*l.* consideration money, to add Kashmir, including Gilgit, to his former possessions, with the loftier title of Maharájá. On his death, about eighteen years ago, he was succeeded by his surviving son Ranbir Singh, the present ruler. This chief has had much trouble with his Dardistan territory. Gilgit, which had been forcibly wrested from his father during his reign, was recovered by him in 1860; but since that period he has been engaged in offensive and defensive operations with his unruly neighbours in Yasin, a district made painfully memorable to English ears by the murder of Lieutenant George Hayward, an explorer who, according to Sir Roderick Murchison, had won a title "to be placed among the most eminent field-geographers of the age."

Mr. Drew's book is divided into twenty-two chapters, with appendices. The first six chapters discuss the physical geography and races of men inhabiting the regions of the Outer Hills and Middle Mountains, inclusive of one description of Jummoo and its Court. The march from Jummoo to Kashmir—the far-famed province itself of the sunny lake—

"with its plane-tree isle reflected clear"—

the surrounding mountains—the theory of the ancient waters covering the modern valley—furnish material for four more. The next six chapters treat of the march to Ladakh, of Ladakh itself, its inhabitants, its higher valleys and plateaux, inclusive of Central Ladakh, Núbra and Zaskar; and of Baltistan, the land of Polo (the British game, not the Venetian traveller). Four are allotted to Dardistan and the Dards; and of the remaining two chapters one takes up the question of languages, and the other explains the maps and sections illustrative of the text. The subject of the Dards is one of special interest, and we here tread on comparatively new ground. Mr. Drew and Dr. Leitner have at least the merit of contributing valuable data to a most important branch of scientific enquiry. All the maps are useful and indicative of patient and intelligent research: but we wish the colours had been more distinct and positive.

The chapter on Jummoo and the Court, and the preceding one on the Dogras and Chibhális are both well told. Whether it is that we are no longer used to hear stories of Indian *darbars* and festivals, of *satis* and infanticide; or whether that we seem to know these things by school education or instinctively, it is hard to determine, but the whole description has a flavour of early travel, and the older writers on India and Persia. They are, however, none the less interesting on that account. We select for contrast a curious instance of caste prejudice among the Maharájá's subjects (pp. 52-3):—

"Two girls of quite low caste—of one of those tribes whom to touch is pollution for a Hindu—were left orphans at the age of eight and twelve years. Two men of good caste obtained possession of the girls by satisfying the claim of a creditor of their father's, and determined to turn them to good account. So they brought them to a village where nothing was known of the girls, and represented them to be Thakarnis—that is, to belong to the caste of the Thakars, which the working Rájputs can marry into. They then offered them in

marriage to one of these for his two sons, and in return the men were to receive 400 rupees. At the father's request they themselves sat down and ate with the girls, by way of convincing him that all was fair and above-board. After this they received and got away with the money, and the marriage took place.

"In a month or two the truth came out; the girls, being questioned as to what they had used to do at home, said they used to attend to the furnaces . . . and they acknowledged that Thakars did not eat from their hands. Great dismay spread through the village on this discovery . . . Representations being made to the Maharaja, the matter was referred to Pandits, and their report was endorsed by him. It was to this effect: the two young men who had been married to the outcasts (the marriage was, of course, void) were to go to the Ganges, and the other people of the house to Parmandal, a holy place near Jummoo, to wash; and all were to expiate their uncleanness by fasting from eating for twelve days, or from eating and drinking for four days; a similar but less severe course was prescribed for those who had come into the unclean house and eaten there. . .

"I heard thus much of the carrying out of the Pandit's decision; the two who had married had started for Haridwar on the Ganges; the other people of the house went to Parmandal and fasted for a considerable portion of the time marked out; then, their lives being in danger, the Brahmans allowed them to drink milk for the remaining days, and so they became clean again. The two impostors had not been caught; imprisonment for life would not be considered too severe a punishment for them."

We have rather touched on the incidental character than the staple of the book, which is clearly to be found in its physical geography, and to which justice could not be done in a single notice. The reader will observe in this a mine of interest; and the theories, as well as facts exhibited, are both instructive and replete with matter for scientific reflection.

Should this volume reach a second edition—a contingency not unmerited—it might be made more useful by supervision and more popular by condensation. We may notice, as a very faint blemish, the too frequent use of the English "one" where the French "on" would apply. "Coming to it from the Punjáb, *one* passes . . . through two or three miles of . . . forest . . . then *one* comes to the river bed . . . As *one* finds this Távi river, *one* sees how . . . it breaks through . . . the outermost range—" are all illustrations of the meaning, from a single paragraph (p. 62). The principle of transliteration is clearly laid down, and generally adhered to: but we would ask whether "Delhi" should not, in strictness, be "Dehli;" though some would say Dihli or Dilli.

F. J. GOLDSMID.

*Essays on Shakespeare.* By Karl Elze, Ph. D. Translated, with the Author's sanction, by L. Dora Schmitz. (London: Macmillan & Co., 1874.)

GERMANY is so highly distinguished for its Shakspeare studies, and Dr. Elze's name is so well known in connexion with the German Shakspeare Society, that we opened this volume with considerable interest and hope; and we have not been altogether disappointed. It consists of nine articles, five discussing certain plays—*The Tempest*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *All's Well that Ends Well*, and

*Henry VIII.*—in certain aspects, chronological or material or aesthetic, and three treating respectively of "The Supposed Travels of Shakespeare," "Sir William Davenant," and "The Orthography of Shakespeare's name." On the whole, we can recommend the volume, if not to all readers, yet to all students of Shakspeare. That wonderful being "the general reader" would probably rise from its perusal confused and clouded. The interminable controversies and seemingly distinctionless differences which it indicates or contains would reduce him to a pitiable condition of utter bewilderment. Chaos would be come again. But one more familiar with the subject discussed, and resolved not to be lost in the mists that will arise in the treatment of questions so subtle and delicate, but to hold his way right on through them, may derive much advantage from Dr. Elze's essays. To our thinking Dr. Elze is by no means always right in his conclusions. We think he is quite wrong as to the date of *The Tempest*, which, mainly on the strength of a passage in Ben Jonson's *Volpone*, he holds to be 1604; and so as to the date of *Henry VIII.*, which he supposes to have appeared before the death of Queen Elizabeth. In cases where he cannot be said to be certainly wrong, he can as little be pronounced certainly right. Throughout the book there is a want of solidity, so far as demonstration is concerned. The evidence, indeed, that is occasionally advanced is so slight as to be scarcely tangible. But yet the book is worth reading. It has been said, libellously or not, of women, and of certain judges, that it would be well if they would give their conclusions without stating their reasons. Now just the opposite may be said of Dr. Elze: we value his reasons, but not his conclusions. The information in which he abounds is so various and so valuable that we are glad to have the benefit of it, though often we sympathise not at all with the purpose to which it is applied. So to speak, it is pleasant to wander with Dr. Elze in the byways and meadows of the Elizabethan age, however we may differ from him as to the destination of any particular path. He has so much to say about the scenery through which we pass that we willingly follow for a while. But when, after an agreeable lecture, our guide proclaims that he has conducted to such and such a spot, we can only say: "Thank you much, Doctor, for your good company; but really we think we have not arrived at the place you name, but at quite a different spot, if indeed we have arrived anywhere. And why should we be always arriving? Pray, talk on, and do not trouble yourself and us as to our whereabouts!"

Let us mention one or two of the points on which Dr. Elze is well worth hearing, quite apart from the "argal" expressed or understood in his consideration of them. We are happy to find him confirming two notions we have ourselves long entertained—that our great poet's obligations to Montaigne and to Mariowe have not yet been adequately recognised. Of course everybody has noticed the direct quotation from the famous *Essays*—from ch. xxx. "Of Cannibals"—made by Gonzalo to amuse the sor-



row-stricken king in *The Tempest* (act ii. sc. i. 144-172); but other signs of acquaintance with Montaigne, though that quotation might well have prepared us to expect them, have, we believe, been scarcely at all perceived. In his essay on *The Tempest* Dr. Elze makes these remarks:—

"Hamlet's views about the uncertainty of death, his persuasion that 'the readiness is all,' his thoughts about suicide, have their prototype in Essai xix. of the first book of Montaigne (*Que philosopher, c'est apprendre à mourir*), and in Essai iii. of the second book (*Costume de l'Isle de Cea*). The idea that nothing in itself is either good or bad, but that our thinking makes it so, which is expressed not only in *Hamlet*, II. ii, but in other passages of Shakespeare as well, might recall Essai xl. of the first book (*Que le goût des biens et des maux dépend en bonne partie de l'opinion que nous en avons*); this is, however, only a specious resemblance, for Montaigne speaks of physical, Shakespeare of moral, good and evil. The description of the music of the spheres in *The Merchant of Venice* (V. i.) seems likewise taken from Montaigne (Book i. Essai xxii.) which at the same time proves that Shakespeare must have read the French philosopher in the original, for at the time of the composition of *The Merchant of Venice* (1594) [this date should not be given as absolutely certain; perhaps 1596 would be more correct] Florio's translation can scarcely have been in existence, or it must have literally followed the maxim *nonum prematur in annum*."

Dr. Elze does not insist on Shakspeare's indebtedness in these passages:—

"All these passages," he writes, "treat of views and ideas which no doubt were widely spread, and the similarity is too little palpable to justify the reproach of 'stealing'" (*Volpone*, III. ii.).

In any case, he has given us some valuable illustrations; and if, as to the points just mentioned, we do not believe in the actual contact of the greatest French mind with the greatest English of the sixteenth century, yet—and this is of higher interest—we are led to discern a certain native alliance and sympathy between these supreme geniuses. We think ourselves that there are many more indications of that direct contact than have yet been collected; but we cannot now stay to particularise. We should confidently point to the fact that a copy of Florio's *Montaigne* has come down to us with Shakspeare's autograph in it, but that the genuineness of the inscription has been seriously doubted.

The influence of Marlowe upon Shakspeare is more patent and certain. If the great master ever himself had a master, it was Marlowe. Many a "saw" of that shepherd he found "of might." It is true that as he grew to artistic maturity, he saw in his predecessor's work much that was provocative of ridicule, and that he ridiculed it. To make Pistol talk in Tamberlaine's vein was significant of a keen sense of Tamberlaine's excesses. But in his not unkindly laughter at such fantastic bombast, he never ceased to admire what was to be admired. If he derides in *Henry IV.*, he quotes approvingly in *As You Like It*. In the *Merry Wives of Windsor* the derision and the acceptance appear together. In his wrath—it was only comical wrath—he remembered mercy; nay, he remembered affection. Perhaps only now are we beginning really to appreciate the power of the first in time of the great Elizabethans. Certainly no formal

tribute has ever before been paid him comparable with that lately offered by a poet of our own day, who is also a critic of no mean order. But the highest tribute of all was paid him by Shakspeare's attention and study. Of this connexion, as seen in at least one play, Dr. Elze speaks very positively. He says that—

"the prototype of Shylock" . . . "clearly lies in Marlowe's *Jew of Malta*, without which the *Merchant of Venice* would in all probability never have been written. It is strange that so far as we know, no German commentator has yet compared Marlowe's tragedy, and that English critics deny, or, at all events, do not sufficiently apprise [*sic*] the relations existing between the two plays. In Hallam's eyes, Marlowe's Barabas is unworthy to be regarded as the prototype of Shylock, though the *Jew of Malta* may possibly have furnished Shakespeare with a few hints. Dyce despatches the subject with equal brevity. He admits, indeed, that Shakespeare was intimately acquainted with Marlowe's play, 'but,' he continues, 'no one who has carefully compared the character of Barabas with that of Shylock will allow that he received more than unimportant hints from it.' The collection of so-called parallel passages from both plays in the appendix of Waldron's edition and continuation of Jonson's *Sad Shepherd*, he says, proves nothing."

And Dr. Elze proceeds to "see what is meant by a few and unimportant hints." A good deal of what he proceeds to say is somewhat overstrained; but something, we think, holds firm.

"To such a searcher of hearts as Shakespeare it was an irresistible temptation to transform this Barabas into a genuine Jewish usurer, and to change the bombastic and impossible criminal into a real man, with human motives, passions, and actions. Barabas, if any, was the man suited to be made the claimant in the law-suit in regard to the pound of flesh; while at the same time his daughter afforded the poet a handle to bring him into connections of a different kind with the Christian world."

And in all the Essays, whether we go with their leading tenets or not, there is much that "tends to edification." Thus in another part of that on the *Merchant* may be found some remarks on the question, often raised, whether Shylock is a tragic or a comic character. How greatly public opinion has changed in certain respects is very curiously indicated by the very existence of such a question. It is certain that to an Elizabethan audience there could be nothing tragic in the presentment of Shylock, if the idea of tragedy involves, as it certainly does, an element of pity. Shylock might well say "Sufferance is the badge of all our tribe." Dr. Elze quotes from Hebler this quotation from Luther:—

"Know thou, dear Christian, that next to the devil, thou canst have no more bitter or eager enemy than a downright Jew, one who seriously means to be the Jew. I will give thee mine honest advice: set fire to their synagogues, and that which will not burn, load and cover it with earth, so that man shall see neither a stone nor a vestige of it everlastingly."

When such crying bigotry possessed the leaders of the people, what could be hoped? When the blind lead the blind, they both, we are told, fall into the ditch. Marlowe's Barabas was got up in a purely comic fashion. He was equipped with a big red nose. "O mistress," says Ithamar, "I have the bravest, gravest, secret, subtle, bottle-nosed knave to

my master that ever gentleman had." How merciless is Gratiano's banter in Shakspeare's play! How supreme the gentle Antonio's scorn! What a terrible impeachment it is that Shylock can bring against

"The kindest man,  
The best condition'd and unweari'd spirit  
In doing courtesies."

"He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew!" What a revolution of sentiment has taken place!

"However grievously Shylock may have offended, however heartily we may despise and condemn his character, yet we cannot avoid a momentary feeling of sympathy with him when he staggers out of the court crushed by the pardon which the Doge has granted him. Nay, we feel inclined to agree with the young lady, who according to H. Heine, at the conclusion of the fourth act exclaimed, 'The poor man is wronged!'"

Certainly there is no more impressive proof of Shakspeare's splendid humanity than the manner in which, without shocking the prejudices of his age by any pedantic sermonisings, he has brought the outcast of society within the range of our sympathy. Marlowe's Jew is a monster; the Jew of Shakspeare is, after all, a man, with a heart once capable of tenderness, but at length petrified by ill-uses and ill-usage, God-made, like the rest of us, man-marred, like so many.

There is much interesting matter in the chapter on Shakspeare's supposed travels. Dr. Elze does not see any reason for agreeing with Knight as to his having visited Scotland. He thinks that the "Laurence Fletcher, Comediano to his Majestie" of the Aberdeen records of 1601, was not a member of a strolling company of players, but was "lent" by the king to Sir Francis Hospital, of Haulszie, a French nobleman upon whom the freedom of the borough was confirmed. "The king lent him his court comedian, who in so far may be regarded as a pendant to 'My lord of Leicester's jesting player.'" Surely a very gratuitous assumption. "His court comedian?" The phrase seems to carry us back to pre-Thespian days, when a *corps dramatique* consisted of one. We do not think it could mean "a fool." Besides we happen to know the name of King James's fool, and it was not Fletcher. We do not think Knight's argument decisive—far from it; but really as Shaksperian arguments go—several of Dr. Elze's for instance—it is not so bad. Dr. Elze may be said to add something to the probability of Shakspeare's having visited Italy. It is indeed difficult to believe that the poet never himself saw those fair blue skies beneath which so many of his creations move as beneath their native and proper canopy. The very air of Italy seems blowing through so many of his scenes. Does any non-Italian work transport us into the bright, careless, star-clear South like the last act of the *Merchant of Venice*? The most striking fresh suggestions Dr. Elze makes relate to the mention of Julio Romano in *The Winter's Tale*:—

"To the question why he should have selected this artist before all others, some critics might be

inclined to answer that he picked up the name at random, if we may use the expression. But such an answer would be quite unsatisfactory in the face of the fact that the poet most correctly estimates Romano's merits as an artist, and praises him not only in eloquent but the most appropriate words."

Dr. Elze's answer is that he obtained his knowledge of Romano's works by personal inspection. "The Palazzo del T in Mantua, built by Romano, and filled with his paintings and drawings, was one of the wonders of the age." But Shakspeare makes him a sculptor! Here Dr. Elze's answer is really notable. It is given by the quotation of two epitaphs found in Vasari:—

"Videbat Jupiter corpora sculpta pictaque  
Spirare, aedes mortalium aequarier coelo,  
Julii virtute Romani; tunc iratus  
Concilio divorum omnium vocato  
Illum aeternis (sic) sustulit; quod pati nequiret  
Vinci aut aequari ab homine terrigena."

And

"Pomanus moriens secum tres Julius arteis  
Abstulit; haud mirum, quatuor unus erat."

"Tres artes! Corpora sculpta!" exclaims Dr. Elze, with pardonable exultation. "It is true that Vasari makes no further mention of Romano's sculptures, neither do his German translators, nor, as far as we know, any recent art-historian, say a word about them. But Shakspeare is nevertheless right; he has made no blunder; he has not abused the poetical licence by introducing Romano as a sculptor. And more than this, his praise of Romano wonderfully agrees with the [first] epitaph, in which truth to nature and life is likewise praised as being Julio's chief excellence (if he could put breath into his work—videbat Jupiter corpora spirare?). Is this chance?"

Dr. Elze's conclusion is that Shakspeare "had been at Mantua, and had there seen Romano's works, and read his epitaphs." As we have said, we think he has, by this and other considerations, certainly increased the probability of the Italian travels.

Our readers may by this time be able to judge for themselves of the possible profit to be derived from the volume before us. We will only now, in conclusion, briefly mention what seems to us Dr. Elze's chief deficiency, and his chief misapprehension.

He seems unable to appreciate adequately the importance of the consideration of style—we use the term in its most comprehensive sense—in deciding or discussing Shaksperian chronology and other Shaksperian questions. We submit, for instance, that no critic duly competent in this respect would dream of assigning *The Tempest* to about the same date as *King Lear*. It is in this respect that German criticism has so often failed disastrously. How else could Schlegel and other countrymen of his give such remarkable verdicts on what we English call, and persist in calling, "the spurious plays?" Think of this dictum of Schlegel's: *Thomas Lord Cromwell*, *Sir John Oldcastle* (First Part), *A Yorkshire Tragedy* "are not only unquestionably Shakspeare's, but, in my opinion, they deserve to be classed among his best and maturest works!"

Again, Dr. Elze, in our opinion, lays a great deal too much stress on Shakspeare's early maturity. The facts, all that are well substantiated, do not make for this view; but Dr. Elze will have it so. What encourages him is what may be called comparative biography. He is always ready with

a list of achievements performed at an early age—Raphael's painting the *Sposalizio* in his twenty-first year, the *Entombment* in the Borghese Gallery and the *Belle Jardinière* in his twenty-fourth, and beginning the *Stanza* in his twenty-fifth; Mozart's composing his *Mithridates* in his fourteenth year, his *Idomeneo* in his twenty-fifth, his *Entführung aus dem Serail* in his twenty-sixth. But putting aside the question of antecedents—the question whether Shakspeare's early advantages equalled those enjoyed by other great spirits—comparative biography tells also a quite different tale. It tells us of great geniuses who were slow in putting forth fruit. In England, for instance, Dryden, Richardson, Scott, all ripened slowly. If all these three men had died even when they were upwards of forty, their names would well-nigh have passed away with them; at the best but a dim glory would have been theirs. Of Shakspeare we know for certain that he wrote his *Rape of Lucrece* in 1593 and the following year. We know it for certain, because dedicating *Venus and Adonis* to the Earl of Southampton in 1593, and apologising for his "unpolished lines," he vows "to take advantage of all idle hours till I have honoured you with some graver labour." And in 1594 *The Rape of Lucrece*—"the graver labour" promised—appears, dedicated, of course, to the same nobleman. We have, then, a sure representative of Shakspeare's development in 1593-4, when he was just thirty years old. Now, what does it show us? Not the great play-wright, but the great poet, in the full lavish enjoyment of a yet unpruned exuberant youthful fancy, his powers not yet reduced to obey dramatic restraints, the greatest heir of the world filled with the delighted consciousness of his magnificent dower, but not yet wholly submitting himself to artistic discipline and economy. J. W. HALES.

#### ITALY IN THE MIDDLE AGES.

*Forschungen zur Reichs- und Rechtsgeschichte Italiens*, von Dr. Julius Ficker. 4 Bde. (Innsbruck: Wagner, 1868-74.)

(Second Notice.)

IN the first two volumes of the work before us the author considers the legal institutions of the law in general with the schools of law, and the superior officers who at various times represented the Emperor and the Empire in Italy. In the third volume he proceeds to enquire who were the assessors of the courts of justice. He reckons up the king's judges, in old times those of the cities which took the place of the earlier *scabini*, those of the Marches of Verona, of the Romagna, and of Tuscany, who have many peculiarities of their own. He then passes to the later judges of the court; and lastly, he treats of the nature of the courts of justice, with their various modes of procedure, which differed essentially, owing to the differences between Roman and German law, differences which afterwards vanished in consequence of the preponderance of Italian forms. After the Lombard courts come those of the Frankish period, and those of the Romagna, then the spiritual, the municipal, the feudal, and the imperial in their earlier form, when, as was the case

in the time of Frederick II., the Emperor himself usually remained in Italy, while his son governed Germany with the title of king. The last periods of the Hohenstaufen dynasty present us with the direct contrast to the state of things which had prevailed during the previous centuries. Alike in the courts of justice and in the administration, a spirit and a system wholly foreign to German ideas prevailed throughout all that portion of Italy which belonged to the Empire.

It is plain that the exceptional position of the Church in Italy must have exerted a considerable influence upon her development apart from the general influence which the Church, by means of her legislative power which grew so rapidly in the flourishing days of the Empire, exerted over the world at large, and naturally more effectually than elsewhere over the countries lying south of the Alps. The history of the territorial relations of the Church to the Empire forms one of the most important and lengthiest sections of the work before us. Under the titles "Die Recuperationen der Kirche," and "Das Reich und die Recuperationen," the author has given us the history of the territorial formation of the States of the Church, either cursorily or in detail, an account which by reason of the nature of the subject possesses much more historical unity than the rest of the work.

Briefly, the results of his investigation are as follows—In the duchy of Rome, which in the later Byzantine period comprised the Roman Campagna Maritima, and the southern part of Tuscany, all supreme rights and privileges passed at all times to the ecclesiastical chief of Rome by the dissolution of the ties of the old Empire, without, however, this territory ceasing to form part of the Imperial dominions. Hence, on the restoration of the Empire of the West to the Emperor, various rights remained reserved which lapsed in course of time. In 756, Pepin, King of the Franks, after his Lombard conquests, added the Exarchate and Pentapolis to his original dominions, and gave them to the Pope. This gift was confirmed to the Church by later grants, as by the Emperor Lewis in 817, without, however, the Church obtaining actual possession of them, excepting a few districts, as Ferrara. In 781 Charles the Great recognised the title of the Church to these, having already, in 772, confirmed the gift made by his father. Though he did not carry it into execution after his conquest of Lombardy, he resigned to the Pope certain districts and towns in Lombardy, Capua, and other towns in Campania, the Sabine district, and the southern part of Lombard Tuscany, in compensation for any claims of the latter upon his other Lombard possessions, arising from the gift of Pepin, which had been confirmed but, as above said, never completed by Charlemagne. The Emperor Lewis recognised this deed by diploma, which was further confirmed by the grants of Otto I., 962; and Henry II., 1020.

The Papal dominions thus really extended from Aquapendente, or Radicofani, as far as Ceprano, from the Mediterranean to the confines of the dukedom of Spoleto, and across Narni and Todi as far as Perugia and



Città di Castello, in the northern valley of the Tiber. Great efforts were made to extend this domain in the time of Gregory VII. and his successors. Apart from the will of the Countess Matilda, the Papal claims were mainly founded upon the confirmation by Charles the Great of the gift of Pepin, paying no regard to modifying circumstances, and to the actual compensation given in virtue of the subsequent agreement mentioned above. The pretensions were large; the dukedom of Spoleto with the March of Fermo, all Tuscany, the island of Sardinia, and parts of Romagna, were all claimed for the Church. These claims were unsuccessful, and in the twelfth century the patrimony of St. Peter as an unbroken territory was confined to the region between Aquapendente and Ceprano. The peace of Venice between Pope Alexander III. and Frederick I. was followed by the full restitution of this to the Church, the question respecting the inheritance of Matilda and the parts of the Romagna being left open. After the death of the Emperor Henry VI., the strained and exhausted Empire becoming, as it were, all at once paralysed, and being without any recognised universal head, the South of Italy, which since 1059 had been the fief of the Church, having been governed by Henry without any regard to the Popes, was ripe for revolt, and the time seemed now come to make these claims good. Those upon the dukedom of Spoleto and the March of Ancona, which represented the old Pentapolis, were successful, both provinces being of the utmost consequence to the Papacy as a means of deliverance from the threatening aspect of affairs brought about by the union of Sicily with the Empire. Accordingly, it was expressly declared, with the full consent of the Empire, that Otto IV. and Frederick II. had defended these places at the expense of the Empire, with the view of ensuring the safety of the Church. Although Otto in a very short time acted in defiance of his own promises, and Frederick in his subsequent struggle with the Church took back his own dominions, and even contested the old Papal domain; still, that made no difference in a point of law which necessarily again came into force of itself on the fall of the Hohenstaufen. The victory of Charles of Anjou, 1266, placed the Church in undisputed possession of Spoleto and Ancona.

The Romagna, i.e. what was formerly called the Exarchate, still remained to the Empire. Supported by the Church, Rudolf of Habsburg took possession of it in 1275, but resigned it three years afterwards to Gregory X., with the consent of the princes of the Empire, and so the States of the Church acquired the extent of territory which they retained till 1860. This is, in short, the result of the investigation of the Carolingian and later donations, according to the text which has been handed down to us of these famous documents. Little can well be objected to the historical enquiry of the author, but it ought to be borne in mind that the literal sense of the donations is altogether greatly in favour of the Church, which, in fact, never expressly renounced her territorial claims, even though the territories themselves remained in possession of the Empire far into the thir-

teenth century, but, on the contrary, availed herself of every opportunity of enforcing them. If she did not succeed with other claims, as, for example, with those on Tuscany, the reason must be sought elsewhere. When, after the death of Henry VI., Popes Celestine III. and Innocent III. sought to obtain dominion over those provinces, they met with opposition on the part of the Tuscan league, which, notwithstanding its leaning to the Guelphs, was just as unwilling to be subject to the Church as to the Empire. When, a century later, Boniface VIII. made the cession of all Imperial claims on Tuscany the condition of his recognition of King Albert of Habsburg, the Pontificate underwent that great crisis which led to the removal of the Pope to the banks of the Rhone. The late, but on that account all the more lasting, development of municipalities in this part of Italy would also probably have thrown insuperable obstacles in the way of the realisation of the Papal views. The Popes kept their territories intact, even when in the greatest straits, and increasingly consolidated their own power at the expense of petty chiefs and municipalities, but they never extended their borders after 1275.

In Tuscany, where even under Frederick II. the Imperial régime was so powerfully administered, the Imperial power took root in the fourteenth century, in a time of decay, which clearly shows how deeply rooted the idea of the authority of the Empire was in the feelings of the people, and even in the practice of law, notwithstanding the endeavours after self-rule on the part of the communities, and the territorial power of the princes. If we overlook these circumstances we run a risk of misconceiving the condition of the Italian States and of the republics and principedoms within the old Italian kingdom. The Emperor was at all times the source of law, however slight his real power might be. Princes and democracies recognised this and acted accordingly, however independently they might proceed in other respects. If we fail to perceive this we can obtain no true insight into Italian history, because we underrate the influence exerted by the Empire on the peninsula, endangered as the latter was by the tendency to split up into individual states. On the other hand, the condition of the world at large depended on the relations between Italy and Germany.

A volume of original authorities, containing more than five hundred documents, belonging to the years 776-1474, two-thirds of which have never before been published, is appended to this work, one which contributes more than any other recent publication to our knowledge of the history of the Italian law and constitution during the various periods of the Empire until the complete change of the political system. A work, the product of so much industry and conscientiousness, and containing so copious a store of well-ascertained dates, must be valuable to all who treat either of the history of individual countries, or of that of the Middle Ages in general, and we sincerely hope it may meet with the appreciation it deserves in the country to the history of which it is devoted. A. DE REUMONT.

## NEW NOVELS.

*Lalage.* By Augusta Chambers. (London: S. Tinsley, 1875.)

*His Little Cousin.* By E. M. Pearson. (London: S. Tinsley, 1875.)

*John Holdsworth, Chief Mate.* By the Author of "Jilted." (London: Sampson Low & Co., 1875.)

It is not unusual for reviewers to complain with some acrimony of the introduction of death in a novel. Viewed by itself the complaint would seem a little unreasonable, for death does certainly sometimes occur in real life, however much of a bull the statement may appear. And novels are supposed, if only by courtesy, to reflect real life in some measure and manner. But there really is some ground for the protest when death is used as a god in a machine to solve and emphasise the feeble problem of an insufficient plot. We do not say that this is quite the case with *Lalage*, but it is too nearly the case. A writer might surely manage to conduct one poor volume to its due end without drowning her heroine and shooting her hero. It is true that the heroine drowns in thoroughly good "form," reading *The Ring and the Book* to the last, and taking the final third wave as if it were a friendly *douche*; but we, whose copies of *The Ring and the Book* are yet unacquainted with sea-water, are left enquiring whether there is any fit and proper reason for this tragedy. And we fear the answer must be No. A damsel aged seventeen, who has fallen in love at first sight with her cousin, may possibly look forward to something short of utter desolation, even though that cousin happens to have previously engaged himself to a linen-draper's daughter. Miss Chambers is, we should imagine, very young, and we do not see anything to prevent her writing something much better than *Lalage*. Her male beings are utterly impossible, from the ten-years-old brat who thus gravely addresses a stranger:—"Are you aware, Sir, that your landscape is out of drawing?" to the papa of this hopeful who behaves at page 7 in a manner which suggests not so much intense grief as one of two other motives, lunacy or intoxication. But the women are natural and indeed attractive, and the school-girls' life in the Italian palazzo is very pleasantly and even freshly drawn.

We have often noticed in the feebler variety of novelist an unaccountable, because altogether suicidal, tendency to sneer at novels. But we have never seen this tendency quite so fully developed as in Miss Pearson's book, where it is rather more suicidal than usual. Certainly no one of the imaginary sets of three volumes which are the objects of this lady's wrath, could be much feebler than that to which she has set her name. The heroine is a certain Maud Beaumont. This young lady, who is represented as cultivated to the *n*<sup>th</sup> and yet sensible to the *p*<sup>th</sup>, indulges frequently in the ejaculation "My word!" Now, we have known many representatives of the feminine sex, cultivated and uncultivated, beautiful and unbeautiful, ladylike and unladylike; but if we were to die to-morrow we could at least acknowledge with Thekla that we had tasted one earthly (if negative) bliss—we have never yet heard

the lips of any lady give utterance to such an interjection as "My word!" And we hope we never may. The interjection is in some sort characteristic of the book. It abounds with the stale jargon about Society, which impresses the intelligent reader with nothing so much as with the conviction that the writer is quite innocent of any knowledge of society. It contains not a few such gems as "magnesian light," and at least one such unique specimen of language as "der schönen blauen Danube." Its relatives grope in vain for their antecedents, and its demonstratives point the Lord knows whither. But its characters and its construction on the whole leave its style far behind. The utter imbecility of the actors in action is only surpassed by their still greater imbecility in not doing what they do not do.

*John Holdsworth, Chief Mate*, is a book of a very different kind. Its faults, which are perhaps not small, are faults much more of judgment than of taste. It may be doubted, indeed, whether there is more than one fault—the inordinate length of the story in proportion to its stuff and construction. The theme is an incident of the *Enoch Arden* kind, varied by the affixing of a happy ending, and the introduction of a passing loss of memory on the part of the husband. This theme is treated in the simplest way; there is practically only one character in the book, and the adventures of even that one are not elaborated with any complication of circumstance, or intricacy of skill. The consequence is that what would have sufficed for one very tolerable, perhaps good, volume becomes almost intolerably drawn out in three. The first hundred pages contain descriptions of nautical manoeuvres enough to furnish forth half a dozen sea-novels. We have next the agony of certain castaways left waterless in a boat, which occupies no less than seven long chapters, and would be sickening if it were not wearisome. The struggles of the survivor under his sudden loss of memory are dealt with at the same unconscionable length. And, lastly, we have a whole volume devoted to the situation (powerful enough if powerfully treated) of a husband living close to and in almost daily intercourse with his wife and child, whom he will not claim for fear of scandal and difficulties. We fear that we can hardly call this author's treatment of the situation powerful. The fact seems to be that the writer, with considerable descriptive power, has next to no capacity for character-drawing, and yet has chosen a subject where character-drawing is everything. Even Holdsworth himself is little more than a lay figure—as for the other personages of the story they are even as "Henry Pimpernel and old John Naps of Greece." It is impossible to get up an interest in mere leather and prunella.

GEORGE SAINTSBURY.

#### SCANDINAVIAN LITERATURE.

*Fru Inger til Östråt*. [Mdme. Inger of Ostråt.] Af Henrik Ibsen. (Copenhagen: Hegel.) Ibsen's second dramatic poem has long been out of print, and he has so thoroughly revised and in part rewritten it, that this edition deserves to be regarded almost as a new book. It belongs in character as well as time to his earliest period; it

followed *Gildet paa Solhoug*, Ibsen's dramatic debut, by one year, being printed in 1857, but it shows a great advance on that weak production. The plot is taken from the annals of mediæval Norwegian history. Fru Inger Ottesdatter lived in the unquiet times that belonged to that latest period of Norwegian independence which preceded Christian II.'s last invasion of Norway, when he crushed the liberty of the people with an army of Dutch and Germans. In this confusion Fru Inger, an artful and ambitious woman, played a prominent part, intriguing now with Denmark, now with Sweden. Ibsen hardly succeeds in making her character fascinating enough; such a woman must have had traits of personal sweetness as well as masterful qualities of the mind to enable her to do so much with men. The poet leaves her almost too harsh and violent to be interesting. It is suggestive to compare this new text with the original edition of 1857, and to see what changes in taste have come over Ibsen's feeling. The alterations are mainly condensations, a great deal that was merely rhetorical is cut down, and the hero's character has greatly gained in weight and force in consequence. There is no doubt that the poem will take a higher place in literature as now completed than it could possibly take in its earlier, cruder form, and it is now for the first time all worthy to be ranked among Ibsen's masterpieces.

*Billeder og Sange*. [Pictures and Songs.] Af Chr. Richardt. (Copenhagen: Hegel.) Christian Richardt is the youngest Danish poet who has succeeded in proving himself worthy of the laurel. He came before the public first with a little volume of songs and verses, *Smaadigte*, which enjoyed a sudden and extraordinary success, running through eight large editions in a short space of time. There was something very original and fresh in this earliest volume, which was followed rather too hastily by two more collections, *Nyere Digte* (Newer Poems) and *Texter og Toner* (Texts and Tunes), which bore signs of hurry. Like Miss Christina Rossetti, too, whom this poet resembles in more points than one, Richardt allowed a growing spirit of pietism to quench or hide the free flame of his genius. Now, however, after a silence of some years, he comes forward again with a truly charming volume of lyrics, original, tender and musical. The minor tone characteristic of the poet remains heard throughout; there is an elegiac strain of sensitive regret running through even the most joyous pieces. The descriptions of natural scenery are full of a passionate sense of beauty, and as accurate and sympathetic as possible. The poet is parish priest of Store Heddinge, one of the smallest and ugliest of Danish market-towns, a little frightful place set down in the middle of a bare flat, without stream, wood or hill for miles. In such a place the imagination either expires, or revels in vain dreams of woodland avenues and mossy cascades.

*Goldoni og Gozzi*. [Goldoni and Gozzi. An episode from the Italian literature of the eighteenth century.] Af S. Schandorph. (Copenhagen: Hegel.) Hr. Schandorph seems to be a new and probably young writer, who closes his university career with this diploma-work. He has written a learned and very able critical essay on the life and times of the two rival dramatic poets of Italy at the close of last century. Goldoni was classical, Gozzi romantic. As Carlo Goldoni was born in 1707, nearly twenty years earlier than his great rival, the Danish critic begins with a minute study of his life and work until his first struggle with Gozzi. He then returns to the latter and recounts in a very bright and amusing way the adventures of the young poet, when he started in 1738 with his books and his guitar to be an officer in Dalmatia. The life in Zara, the Dalmatian capital, is very amusingly described, and the essay is not too grave to contain one or two highly characteristic stories. After the lives of the poets and their contests have been carefully chronicled, the author enters into a critical disqui-

sition concerning their dramatic writings, which he dissects with great care and taste. Gozzi is not entirely unknown to Danish readers; S. Meisling published in 1821 a translation of the *Fairy Plays* at Copenhagen, and in 1825 one of the *Masked Comedies*.

*I Storm og Stille*. *Skildringer af Holger Drachmann*. [In Storm and Calm.] (Copenhagen: Philipsen.) This is a book of prose stories about seafaring life by a young man who has lately won his spurs both as poet and painter, and whose only danger for the future seems to be that he should allow his many-sided talent to lead him into so many trades as to prevent him from becoming master of one. His poems, published a year or two ago, were rough and vigorous, wanting in polish and grace, but not wanting in manly force. His pictures are mostly sea-pieces, and a good idea may be formed of his style in art from the illustrations to this new volume, which are drawn by the author. Some of them are tame and conventional; some very clever. Perhaps the best of all are the two on the cover, one representing a fishing-smack, with its sail full of the gale, driving and cutting through the foam of a dark and broken sea; this is "Storm;" the other, to represent "Calm," is a bit of shingly shore, with boats drawn up on it, and a little quiet pier, with a lighthouse. Beyond, in the background, a brig is moving leisurely along in a shining sea that reflects the summer heavens like a mirror. The stories are bright and full of talent, but the vehemence and redundancy of thought and action need to be more carefully kept in check before the author can be praised without reserve.

*Esais Tegnér's Frithiof's Saga*. Translated from the Swedish. With Notes, Index and a short Abstract of the Northern Mythology. By Leopold Hamel. (Trübner & Co.) We forget whether Mr. Hamel's is the seventeenth or the eighteenth distinct version of Tegnér's great poem which has appeared in the English language, but, as far as our limited knowledge of Tegnér's goes, this last translation has attained the proud distinction of being the worst. It is enough to blast all the academic trees in the poet's grove at Lund, and to bring the much-bechapleted statue on to its hands and feet like Dagon, to hear these halting stanzas and grotesque metaphors attributed to the silver tongue of Esais Tegnér! In many places Mr. Hamel's version is so wide of the sense that we have found it difficult to be quite sure which stanza of his represented a particular stanza of Tegnér's. With regard to his poetic faculty we prefer to let Mr. Hamel be judged out of his own mouth. Here is a specimen chosen entirely at random. Be it noticed that it occurs in the section called "Frithiof and Björn," and that Björn, who is speaking, is an old warrior who has no sympathy for Frithiof's sentimental mood:—

"Ne'er shall I, Frithiof, thy folly forgive,  
To moan and groan for a woman, though fair;  
For one that is lost, a thousand are there  
In the world, with smiles and wiles do they live.  
Wilt thou, and quickly I'll fetch of the ware,  
And bring thee a ship-load from Southern skies;  
Then dice shall we throw, and honestly share  
These roses and lambs, and feast on their eyes."

This last touch is Mr. Hamel's own! This outdoes the "blood-feasts of the Bassarid," and it would, as penny-a-liners say, be ludicrous if it were not so shocking, to imagine Björn and Frithiof, like two carrion crows, having a hearty feast on lamb's eyes. One has not patience even to laugh at such horrid doggerel.

Mr. Leopold Hamel is not the sort of writer one can counsel to do anything but cease to write; yet since this may chance to fall under the notice of some more talented young aspirant to the honour of translating Swedish poetry, let us remark, as we patiently have remarked several times already in these columns, that the *Frithiofsaga* is not the only good poem in the Swedish language. If people who know Swedish are fired



with the laudable desire of letting the English public know somewhat of Swedish poetry, may we once more entreat them to remember that the tragedies of Stagnelius, the lyrics of Nicander and Vitalis, and above all, those masterpieces of Swedish literature, the romances and ballads of Runeberg, remain utterly unknown to us here in England? No doubt the warning cry is uttered in vain, and next winter we shall be called upon to wring our hands over a nineteenth version of "Tegnér's remarkable poem," as Mr. Hamel cautiously calls it!

EDMUND W. GOSSE.

#### NOTES AND NEWS.

MESSRS. HENRY S. KING AND Co. have in the press a volume entitled *The Earls of Middleton, Lords of Clairmont and of Fettercarne*, by Miss A. C. Biscoe. It consists of the lives of these noblemen, who were created peers by the Stuarts, of whose dynasty they were devoted adherents.

THE first series of Mr. C. E. Turner's *Studies in Russian Literature*, containing papers on Lomonosoff, Kantemier, Catherine II., Sumarokoff, Von Viezin, Derzhavin, Karamsin, Jukwsky, Kriloff, and Poushkin, is nearly ready, and will be published before the end of the year. Mr. Turner is English Lecturer in the University of St. Petersburg.

AMONG "Chambers's Science Manuals," that on *Classical Mythology* has been undertaken by Mr. A. S. Murray. The plan of the book will be rather to explain the elements of mythology than to give, as has been mostly done, running accounts of the various deities and heroes under their separate headings.

MR. EDMUND W. GOSSE has in the press a dramatic poem, founded on that part of the *Knytlingsaga* which treats of the voluntary exile and death of King Eric Eiegod. It is being brought out by Messrs. Chatto and Windus.

MESSRS. MACMILLAN have in the press a new and revised edition of Mr. Matthew Arnold's *Essays in Criticism*, containing an additional paper on "A Persian Passion Play." The book will be ready very shortly.

MR. ELLIOT STOCK will shortly publish a facsimile reproduction of the first edition of Walton's *Complete Angler*.

THE Rev. S. Baring Gould has nearly completed an entirely new course of sixty-five sermons for the whole course of the Christian seasons, to be entitled *Village Preaching for a Year*. The work will be published in parts by Mr. W. Skeffington.

MESSRS. G. BELL AND SONS will shortly publish a translation of Molière's plays, by Mr. C. Héron-Wall, of Brighton College. The first volume is in the press, and will appear shortly in Bohn's Standard Library Series.

A NEW volume of Professor Max Müller's *Chips* will, as already briefly stated, soon appear. It will contain various lectures, articles, and notes, many of them published for the first time, and divided under nine heads. The first four heads, consisting of articles on Comparative Philology and Mythology, will be followed by one which deals with the Science of Religion. The book will also contain a Life of Colebrook, the Presidential Address delivered before the Aryan Section of the Oriental Congress last year, and the "Reply to Mr. Darwin." The *puissant* justice of the last essay, "In Self-defence," will be thoroughly appreciated by every class of readers.

WE hear that Messrs. Macmillan & Co. are bringing out a new edition of Kingsley's Cambridge Lectures, *The Roman and the Teuton*, with a preface by Professor Max Müller.

MESSRS. HENRY S. KING AND Co. will shortly publish a translation of Pindar's Olympian and Pythian Odes, by the Rev. F. D. Morice, Fellow of Queen's College, Oxford, and assistant-master at Rugby School. The translation attempts to

combine closeness of rendering with a retention of the general character of Pindaric diction and rhythm. It is in English rhyming verse, with metres designed to suggest, but not actually to reproduce, those of the original. There will be a short preface or Introductory Essay, but no Notes or Appendices.

THE portrait of Mr. James Crossley, painted by Mr. J. H. Walker for the Chetham Library, was presented at a meeting of the subscribers on the 4th inst. The chairman made the welcome announcement that some at least of the veteran bibliophile's scattered writings will be published shortly in a collected form.

MR. WILLIAM E. A. AXON has recently been elected a corresponding member of the Sociedad de Ciencias físicas y naturales de Caracas.

AN Essay by Professor Josiah P. Cooke, jun., the author of *The New Chemistry*, a recently-published volume of the "International Scientific Series," will shortly be published by Messrs. Henry S. King and Co. It is on the subject of Scientific Culture.

THE fourth volume of Mr. Black's translation of Guizot's *History of France* (Sampson Low and Co.) has just appeared, completing the work as it was left by its author. "The Publishers," however, "beg to state that the lamented death of the great historian will not interfere with the completion of the work as a History of France;" which is, to say the least of it, very kind of the publishers.

MESSRS. G. BELL AND SONS will publish shortly, for Bohn's Theological Library, a new edition of Friedrich Bleek's *Introduction to the Old Testament*, translated from the second edition (Berlin, 1865) by G. H. Venables, and edited by Canon Venables.

A JAPAN contemporary informs us that "there has just been issued a neatly printed translation of the Gospel of St. Luke, prepared by the committee of the American Bible Society in Japan. The translation is printed from wood blocks on Japanese paper, and is in the simple Hiragana character, so that all may read."

AMONG the announcements of American publishers in the *Nation* we notice: *An American in Iceland*, by Professor Samuel Kneeland; *Forty Years in the Turkish Empire*, being Memoirs of the late Rev. W. Goodell, D.D.; *Summer Days on the Hudson*, by Daniel Wise, D.D.; *North Pole Voyages* (American), from the second Grinnell Expedition to that of the *Polaris*, by the Rev. J. A. Mudge; and a *History of Ancient and Modern Philosophy*, by Professor Joseph Haven.

AN English edition of Professor E. L. Youman's *Class-Book of Chemistry*, on the basis of the new system, is in the press, and will be issued in a few days by Messrs. Henry S. King and Co.

THE first course of lectures and classes at Bedford, under the scheme for the extension of University Education, is to be given by the Rev. T. J. Lawrence, Fellow of Downing, Cambridge, on "English Constitutional History from the Revolution of 1688 to the Reform Act of 1832."

BEFORE Mr. William Chappell goes abroad he will finish for the Ballad Society the Seventh Part of his edition of the "Roxburghe Ballads," which will complete the first folio volume of the original collection.

THE *Germania* states, on the authority of a Milan correspondent, that Dr. Arthur Wolanski, while engaged in consulting documents in the Milanese State Archives, discovered various letters written by Galileo which have not been referred to in any printed collection of his remains. These interesting notices relate specially to negotiations pending between himself and the Spanish Government for the adoption by Spanish seamen of his system of employing geographical latitude as a guide in navigation. Some of the letters also

refer to Galileo's journey to Rome, in 1624, when he visited the Papal Court to tender his homage to Pope Urban VII.

AMONG the books for children which Messrs. Henry S. King and Co. will publish during the coming season is one by Miss N. R. Meugens, entitled *Little Minnie's Troubles; an Everyday Chronicle*. It will be illustrated by Mr. W. H. Hughes. The same publishers will also shortly issue a new and revised edition of Mark Evans' work entitled *The Story of Our Father's Love Told to Children*.

AMONG some old family papers in the British Museum is to be found a bill of expenses at a Cambridge college, of which the following is the principal portion. University students of the present day will note a marked difference in the cost of things:—

"Ro: Gaudy's expenses from midsummer 1639 until michaelmas 1639.

	£	s.	d.
"For commons and sisings . . . . .	1	16	10 ob
"For chamber rent . . . . .	0	3	4
"For making up a gowne and sute of apparrell . . . . .	0	15	0
"For the shoemaker . . . . .	0	11	9
"For his laundresse . . . . .	0	3	0
"For bands and cuffs and socks . . . . .	0	4	6
"For dressing his hatt and lining his cappe . . . . .	0	2	6
"For his salting . . . . .	0	2	0
"For tuition . . . . .	0	10	0
&c., &c."			

SIGNOR R. PREDELLI, one of the officials in the Royal Archives at Venice, has brought out an edition of the *Liber Communis or Liber Plegiorum* (Venezia: Visentini), which is the oldest register of public acts preserved in the General Archives at Venice. The documents, 700 in number, have reference to the years from 1223 to 1253, and were in the original manuscript classified according to their contents, but Signor Predelli has arranged them in chronological order. He adds a descriptive preface and three separate indexes.

M. PAUL REGNAUD is about to bring out a series of translations under the title of "Les Classiques de l'Inde Ancienne," of which the first volume, *Les Stances Erotiques, Morales, et Religieuses de Bhartrihari*, has just appeared. The translation is clear and more readable than translations of Oriental works usually are, and is accompanied by notes which will make the ideas of the royal poet more easily appreciated by readers ignorant of Sanskrit. Though M. Regnaud will scarcely succeed in making Oriental literature popular in Europe, there is an increasing number of those who take interest in it as an important chapter in history, and to them this work will be welcome.

THE *Contemporary Review* opens with some fragmentary notes (mainly *apropos* of recent articles in the same periodical) by the late Bishop Thirlwall. They have no intrinsic importance, but are, perhaps, interesting as proof that the comparative silence observed by the writer on theological subjects of late years was not occasioned by any alteration in his views, and that Dr. Littledale was not far wrong in designating him as a member of "the Broad Church School," i.e., the school whose most prominent tenet is that precise or "narrow" theological doctrines are more likely to be mischievous than true. An interesting article on "Etruscan Art," by A. S. Murray, aims chiefly at suggesting reasons for not seeking more remote affinities for the Etruscans than among the Greeks and Pelasgi; since primitive Greek, Etruscan, and Pelasgic art has certain common features, which survived in Etruria and Thrace after Greek art had assumed a distinct national character; while this similarity, though undeniable, does not prejudice the question of a race-distinction between the Pelasgi, or earlier occu-

pants of Greece and Italy, and the historical Greeks and Etruscans. A not very intelligent article on "West Indian Superstitions" contains, among many that are common and unexplained, a few that look like sound empirical generalisations: thus, a person with a sore or bruise on any part of the body is on no account to approach or touch a dead body; which, in a climate where decomposition begins almost instantaneously, seems almost too reasonable a rule to have been raised into a superstition. A way of charming ants out of a house is equally practical, and consists only in capturing one of the leaders of the band, wrapping it up in a bit of meat, and carrying it away to a distance, upon which the ants follow in search of the captive.

In the *Fortnightly* we have a plea for converting to secular and educational purposes the clerical fellowships, livings, and headships which still tempt actual or potential ministers of the Established Church to the Universities by a special provision of loaves and fishes; an article, by Edward Dowden, on the "Prose Works of Wordsworth," which will be useful to the many who will not care to consult the three volumes in which they have been carefully edited by Mr. Grosart; "A Ramble in Syracuse," by A. H. Sayce; "Charles Baudelaire," by George Saintsbury; and a short notice of Mr. Lewes's *Problems of Life and Mind*, by J. Scot Henderson, under the title "Reasoned Realism." Mr. Henderson welcomes the extension of positive methods to the science of psychology, and appears to accept the explanation of "innate" ideas as hereditary predispositions to think in a way determined by the experience, not of the individual, but of the race. He does not, however, seem to have exactly understood the physical hypothesis on which the metaphysical system of Mr. Lewes appears to rest, since his criticisms of it as a "Philosophy of Identity" ignore the most suggestive portions of the work, which bear upon the physics of psychology, *i. e.*, the objective bodily conditions of subjective mental states. The supposed elaboration of feeling into thought does not, according to Mr. Lewes, take place in consciousness; but repeated feelings, or combinations of feelings—or rather the neural vibrations of which the consciousness is feeling—tend to group themselves into new relations, so that a higher form of simplicity supersedes a lower complex, as intuitions that are too numerous to be kept distinct run into one as an idea. Thought and feeling, as such, are not identical, but it is a "positive" hypothesis, though as yet only a hypothesis, that the "laws of thought," or the physical predisposition of the brain to work in given grooves, are the product or reflection of the permanent properties of objective things, to which, in fact, they profess to refer.

In *Macmillan*, M. Creighton gives a fascinating sketch of the life of an ideal "Schoolmaster of the Renaissance," Vittorino de Feltra—born 1378, died 1446, after living for twenty years at Mantua, where he had served as tutor to the Gonzagas. R. L. Stevenson shows the private life of John Knox in a light that will be new to many readers; and Sir Bartle Frere begins a series of papers on the "Traders of the Indian Seas," the first of which is taken up with the "Bhattia Epicureans," a sect whose licentious practices were disclosed in a famous trial some years ago.

The most interesting paper in *Fraser* is one by Professor Owen on "Petroleum and Oil-wells," tracing back the history of the "oil-sands rocks" of Pennsylvania to the unctuous green juice of seaweeds which once covered that region with the densest submarine vegetation. The history of the first oil-diggings and the rapid development of the machinery for piercing, pumping, storing, and conveying both oil and gas is also interesting, not the less so that it affords a singular illustration of the practical extravagance of certain favourite economical doctrines. In

the first fury of speculation, wells were dug and the oil not extracted, but allowed to overflow, in such abundance that its price fell to a few cents the barrel, and it had to be extracted faster and more extravagantly than ever to allow the speculators to realise the extravagant profits expected. In a few years the demand had developed, the supply was regulated, and the price rose—but the country had lost without equivalent a large proportion of the firstfruits of this newly-discovered source of wealth, while even the speculators, as a class, were not the better for the loss to the public through their private rivalry.

An article in the *Cornhill*, headed "Money for Science," will provoke protests not only from the advocates of the "endowment of research," but from all those who believe an increasing familiarity with the results and processes of science to be an indispensable part of contemporary civilisation. The writer adopts the narrowest utilitarian standard, and objects in the name of the tax-payer to any expenditure that can be called scientific which the tax-payer cannot be brought to think peculiarly profitable; whereas, to take no more rational ground than that of national vanity, the average tax-payer is quite content to support observatories, museums, or scientific expeditions on a scale corresponding to the status of the country, and is quite ready to resent the reproach that these things are managed better in France, Germany, or America.

The *Nuova Antologia* for September contains an interesting article by Signor Ignazio Ciampi, on Pietro Martire D'Anghiera, whose letters throw so much light on the history of Spain in the fifteenth and sixteenth centuries. He was a native of North Italy, and after spending the first years of his manhood in Rome among the chief scholars of the day, he was led by love of adventure to Spain. Ferdinand and Isabella received him cordially; he accompanied them in their campaigns against the Moors, and his letters give many interesting details about the war. After the fall of Granada, at the desire of Queen Isabella, he took the direction of a school which she founded for the young nobles. He lived much at Court, being highly esteemed for his learning, and was one of the tutors of Ferdinand's son Juan, Prince of the Asturias. All this time he corresponded diligently with friends in Italy, giving a detailed account of the life he led. He was, above all, deeply interested in the discovery of the New World. He wrote an account of the travels of Columbus and the other discoverers, upon which Hakluyt founded his well-known "Voyages." Signor Ciampi's article deserves attention, not only for his account of D'Anghiera himself, but for his interesting picture of the condition of Spain.

In the same magazine there is an account, by Signor Giulio de Petra, of the waxen tablets (*tabelle cerate*) lately found in a wooden box at Pompeii. The box contained 130 little books, made of wooden tablets covered with wax, which were then strung together. The writing in the wax was extremely difficult to decipher, especially as the tablets were almost entirely crumbled away with damp. Now that they have been deciphered the result is hardly equal to the expectations formed. They prove to be all either contracts of loans, or quittances of payments made to the city.

#### NOTES OF TRAVEL.

SIGNOR GUIDO CORA, in *Cosmos*, gives an account of his explorations during the autumn of last year in Lower Albania, a journey undertaken with the praiseworthy object of filling up various blanks in Kiepert's map of the country. Signor Cora remarks upon the strangeness of the fact that a fertile and healthy country like Albania, traversed by important mountain ranges and rivers, should nevertheless be more imperfectly known to us than many parts of Africa, the climate and population of which both present serious obstructions in the

way of exploration. It is, he continues, a matter of great regret that the Porte should have hitherto omitted to follow the example of other European nations by organising a topographical survey of its dominions—a step, be it observed, which is the foundation of all statistical enquiry. The consequence is that Turkey is dependent on foreign nations for charts of her coasts, and to the surveys of private travellers like Leake and Barth for maps of her inland territories. Signor Cora landed at the mouth of the Voiuzza river, which is almost exactly opposite to Brindisi, and visited Valona, Berat, Janina, and Corfu. His survey brought to light many important modifications necessary in the present maps, and he proposes to make fresh visits before issuing a grand map of Lower Albania on a conveniently large scale. After reaching Corfu, Signor Cora accompanied Mustafa Assim Pasha to Tripoli, where he stayed till December, and eventually returned to Turin, *via* Malta, Messina, Naples and Rome.

At a recent meeting of the Hamburg Geographical Society, Herr Tetens gave an account of his journey in 1874 through the State of Magdalena, in South America. Although he was unprovided with instruments, his researches are of value, as Magdalena, though one of the oldest of the Spanish colonies, has from various circumstances remained almost unexplored, and the Government only last year offered a reward of 1,000 pesos to any one who should succeed in crossing the Sierra of Santa Rosa and in making his way to the coast. Formerly the State of Magdalena belonged to the New Granada Republic, but now it forms one of the Colombian States. It is bounded on the east by Venezuela, on the west by the Magdalena river, on the south by the State of Santander, and on the north by the Caribbean Sea. The western, southern and north-eastern portions of the State are mostly plain country; on the north-east the Sierra de Santa Marta, which is totally unconnected with the South American mountain system, rises to a height of 16,000 feet, this being above the snow line. Herr Tetens visited the Guajiros Indians, who live to the east of the peninsula of the same name, and follow a pastoral life (being especially noted for a breed of small horses, which they bring to the market at La Hacha), and the Arnacos Indians, who dwell to the west of the same peninsula, and occupy themselves more with agriculture and industrial pursuits. The former are generally of good stature, of a chestnut brown complexion and smooth black hair. All the other coast-tribes have adopted the Spanish language, but the Guajiros have adhered to their own. The Arnacos are short, of a muddy yellow hue of skin, and difficult to distinguish from Creoles.

MR. H. M. STANLEY has, it appears, succeeded in reaching the Victoria Nyanza Lake, after a rapid march from Bagamoyo of altogether 103 days. He has circumnavigated the lake, thus confirming the views held by Colonel Grant respecting its continuity. He has also taken some height observations which tend to make those of Speke and Grant too low, but it would be premature at present to place too much reliance on these. He seems to have encountered the usual enormous difficulties which most African travellers have ever to contend against, and it is a matter of congratulation, though scarcely perhaps of surprise, that his energy should successfully have overcome them.

*Morgenbladet* for September 22 quotes a letter just received by Herr Oscar Dickson, of Göteborg, from Professor Nordenskiöld. The Professor, who dates from the ship *Prøven*, under sail in the Kara Sea, takes occasion of the approach of a returning whaler to send a few lines home:—

"Hitherto," he says, "all has gone well. After having sailed through a small ice-belt on the west coast of Novaja Semlja, we cast anchor on June 22 off North Goose Cape (Nordre Ganskap). Thence



we sailed north, hindered by the ice on the west coast, and attempted on July 12 to push through Matotschkin Sound, but were prevented by the ice. Hence we sailed south, and, on the 25th vainly attempted to find a way through the Kara Port, which was blocked up with drift-ice. Outside Wajgats Island we fell in with a particularly heavy gale, which lasted three days; but at last, on August 3, we passed through Jugor Sound into the Kara Sea, which we find almost free of ice. The scientific success of the expedition has been very great; among other things I have found an extremely rich marine fauna in these seas, never before investigated, and we carry with us collections of geological and botanical specimens that are already very rich. I am now about to sail west of the estuary of the Ob direct to the White Sea, where, after leaving some of my colleagues to carry out scientific investigations, I shall myself accompany the *Prøven* towards the north-east. In the beginning of September I mean to let the *Prøven* sail home to Norway, and myself with four men to row in a boat up the Ob or the Jenisei, and return home that way. We are all well and in good spirits."

The safe return of the expedition to Hammerfest has since been announced.

PROFESSOR HARTT, of Cornell University, Director of the Geological Survey of Brazil, has left Rio Janeiro with his assistants, and begun his work. The starting-point at the coast is Pernambuco. It is thought that several years will be required to complete the survey.

THE Herzegovina crisis is bringing contributions to our imperfect acquaintance with the debateable lands between Christendom and Islamism from all parts of Europe. In Germany the press teems with Servian and Bosnian notes of travel, and among a number of serviceable books on the Eastern Principalities Dr. Wilhelm Runge's *Reisebriefe aus Serbien* deserves the more attention, perhaps, because it was not written to supply a sudden demand. Councillor Runge was engaged for three months during last year in making a systematic examination of the mineral and other resources of Servia for the Servian Government, and in connexion with this object he travelled over a large section of the adjoining provinces. The results of his observation of the country and the people were originally published in the form of letters in the *Westfälische Zeitung*, and these have now been rearranged by him, and published in a separate volume by Köppen at Dortmund.

UNDER the title of *Canton and the Bogue* (London: S. Tinsley) Mr. W. W. Mundy has published "The Narrative of an Eventful Six Months in China," the chief event being the attack upon the steamer *Spark*, on board of which he was unfortunate enough to be a passenger, and in connexion with which his name has become known to the public in the columns of the *Times*. Mr. Mundy's brief experiences of China being limited to Canton and its neighbourhood, his ideas about the country at large are necessarily crude, and his little work would probably not attract much notice were it not that it has chanced to appear at the very moment when a considerable share of public attention is concentrated upon the Celestial Empire. About Canton he writes pleasantly enough, though superficially, but he falls into what appears to be a singular error in terming its river the *Kiu-kiang*, instead of the *Choo-kiang*, or, in the local dialect, *Chui-kong* (Pearl River). One portion of this river, where its broad stream is compressed into a narrower channel, the Chinese have named *Hoo-mên* (Tiger's gate), which the Portuguese turned into *Bocca Tigris*—hence the "Bogue" of the title of this book. Beside his notes about Canton, the writer only ventures upon some general observations about religious ceremonies, tea, and a Chinese dinner; to which there are, of course, naturally added chapters on the *Spark* outrage and piracy in China. With the help of the inevitable overland route, a decidedly short *résumé* of Chinese history, and very large type, Mr. Mundy has managed to make out a

volume of 261 pages, which will serve to while away an idle hour not unprofitably, until the present difficulty be overpast, and then it will quietly drop into oblivion.

#### HALFPENNY LITERATURE IN FRANCE.

Nantes: October 2, 1875.

Few readers are, I think, aware of the great impetus given to cheap literature of a solid nature by the last revolutionary movement in France. Liberal writers of every shade of opinion seem to have come to the unanimous conclusion that the only way to develop the democratic idea is by educating the people, and alike those of European reputation and those unknown except within the immediate circle of their journal and various propaganda have put the shoulder to the wheel. It is certainly time. If we study the highly interesting and instructive map published by authority—*Carte Statistique de l'Instruction Primaire en France*—we shall arrive at some startling and melancholy facts concerning the French peasantry. This map is variously coloured, and shaded light or dark according to the more or less generally diffused instruction prevailing in the departments indicated, and while some—notably in the south and centre—are painted bright blue or red, others—especially Brittany and La Vendée—are uniformly black: that is to say, in the former considerable educational progress has been made, in the latter, dense ignorance characterises the rural population. A very small percentage, indeed, can read or write; and superstition of every kind abounds as plentifully as in former days. The first step, therefore, is to teach the rising generation to read, the second to provide them with wholesome reading; and if among the hundreds of halfpenny, twopenny and sixpenny books issued so lavishly for the instruction of young France, much is meat for babes, it must yet be admitted that an immense stride has been made in the right direction. How far these admirable publications and the no less admirable *Bibliothèque Populaire* found in Angers and other French towns, have superseded the poisonous romances and novels of the circulating library, it would be hard to say: but there can be no doubt that these efforts to promote knowledge are appreciated, and that the Republic would in time educate the people if allowed to have its way.

Without, therefore, pausing to consider that excellent series of little books issued at twopenny-halfpenny a volume, called *La Bibliothèque Nationale*, except to say that *Bibliothèque Internationale* would be a more suitable title, since it includes not only the master-pieces of French literature, but also of English, German, Italian, Spanish, and Latin and Greek, in translation, I will confine myself more particularly to those publications issued by democratic writers under the title of *L'Instruction Républicaine* and the pocket series of *L'Education Populaire*, consisting of various works of general utility issued in halfpenny numbers. The Société de l'Instruction Républicaine was founded in 1872, and the first number, written by M. Jules Barin, Député de la Somme, formerly Inspecteur Général de l'Instruction Républicaine, clearly sets forth its objects. These are mainly "to enlighten the people upon their rights and duties," by means of cheap elementary works, also journals and book societies, devoted to the propagation of right ideas upon the principles of Republican Government, public morals, political economy, history, and, in fine, all questions interesting to good citizens. A glance at the list of works published by the society up to the present time will show how warmly the cause of "Instruction Républicaine" has been taken up by leading men in France. Among its writers are Henri Martin, the historian of France, Garnier Pagès, Alphonse Esquiros, Jules Grévy, Député du Jura, formerly President of the National Assembly, Victor Schoelcher, the well-known Anti-Bonapartist writer, and many other names familiar

to those who study French politics of the day. Their works are of unequal merit naturally, but all afford interesting matter for study, and I am sorry space will not permit me to notice particularly more than two or three. A better little tract could hardly be put into the hands of the young, the ignorant, and the half educated, than *Franklin, sa vie et ses œuvres, par L. François*. "At a time," writes our author, "when we behold with bitter suffering the spectacle of our country defeated and humiliated through our own fault, when we desire so ardently to bring about its moral regeneration, it may be both useful and consolatory to recall the life of a great man who also witnessed his native land distracted by cruel calamities, and who largely contributed towards its final independence and prosperity." Then follows a brief sketch of Franklin's career, with copious extracts from his day-book and *Poor Richard*. *Le Bonhomme Richard*, without doubt, might advantageously be better known in France; but perhaps the French workman needs less admonishing on the score of thrift and energy than intelligent belief and righteous living; and Franklin's biographer does well to emphasise this side of the great American's character. The worship most acceptable to God, Franklin said again and again, is to do good to others. To do good, to be useful, and, in order to accomplish these ends, to raise himself morally and intellectually from day to day, was his constant preoccupation. He belonged to no creed or Church; but, when the end of his virtuous and splendid career came, he met death calmly, fearing no ill at the hands of the Supreme Goodness, in which he had always trusted. The little biography closes with those touching words in which Mirabeau called upon the Constituent Assembly to decree three days' mourning for Benjamin Franklin, adding—"Such was the long, useful, and glorious life of the humble printer, who, by virtue of his own will only, became, not only a great writer, a distinguished *savant*, and an illustrious citizen, but, above all things, an honest man."

Of a very different calibre, but none the less deserving a prominent place in the popular library, are two brochures by H. Martin—*Les Napoléons et les Frontières de la France*, 1874, and *Hoche et Bonaparte*—which have just been published. The first contains a map of France, exceedingly well printed, and of a highly instructive nature from a political point of view. The map is printed in black and white, but painted in colours are two sections—the larger, in yellow, bearing this inscription, "Ce que nous a fait perdre le premier Empire;" the smaller, in pink, "Ce que nous a fait perdre le deuxième Empire." A green line indicates the northern frontier of Republican France in 1799, a yellow line that of Imperial France in 1815, a red line that of Imperial France in 1870. Here there is a geographical lesson that all can understand, and the two large slices cut out of the map of France under the two Napoleonic dynasties, thus ocularly demonstrated, must affect the least instructed patriot to be found throughout France. Accompanying the map—which is a marvel of cheapness, brochure and map costing only a halfpenny—is a brief survey of the policy of the two Napoleons, the first costing France not only the glorious acquisitions of the Republic and the Rhine frontier, but also several fortresses acquired under Louis XIV.; the second, Alsace and Lorraine with 1,500,000 French subjects. In a word, concludes M. Henri Martin, the first Empire brought about the loss of Belgium and the Rhine provinces; the second, Alsace and Lorraine: what would remain of France after a third? Nothing. The second brochure, *Hoche et Bonaparte*, contains an admirably-drawn parallel between the two great geniuses of the Revolution—Hoche, the personification of patriotism, virtue, and disinterestedness; Napoleon, of egotism, calculation, and moral obliquity. While Hoche fired his soldiers with words of lofty encouragement and

self-devotion, Bonaparte spoke to them only of glory and reward: the one honoured the Republic, the other sought to use it as a tool for his own selfish ends. Such is the teaching of this eloquent little memoir, which it is to be hoped will fall into the hands of the young French soldier beset with Bonapartist propagandists, clerical pressure in the same direction, and other influences equally undesirable.

With regret I leave this remarkable series, to say a few words about another, that of *l'Education Populaire* before alluded to, surely the cheapest encyclopædia ever issued in these days of cheap books. The entire series, now being issued in weekly numbers, can be had on payment of six francs, and for this sum, the purchaser receives sixty-four well-printed little volumes containing not only well-written summaries of history, ancient and modern, scientific manuals, and works of general utility, but also selections from French classics. Take the following as a specimen of one of these halfpennyworths of literature—namely, vol. 5, which contains well-chosen passages from Fénelon, Fontenelle, La Bruyère, Fleury, La Fontaine, M<sup>me</sup>. de Sévigné, and St. Evremont. Again, take vol. 16, which, under the title of *Le Paysan sous la Monarchie*, is made up of selections from La Fontaine and *La Dîme Royale* of Vauban. Here the teaching is directly political, but, regarded from a purely literary point of view, I think it is not only the workman who would be glad to pocket many a similar volume. After all, the books we can carry in our pockets are the books we read, and it is a healthy sign for France that such reading as *l'Education Populaire* is put within reach of the poorest. The brief historic surveys are very well written, and in a patriotic and, on the whole, impartial spirit. In a few small pages we have the leading characteristics of Greek civilisation and principal events in Greek history; two volumes being devoted to general history, while the history of the French nation naturally fills several. To show the spirit in which it is written, I will quote one passage from the reign of Louis XIV. :—

"For a long time the Protestants had been persecuted and refused every share in public business; they therefore devoted themselves to commerce and trade, and achieved great things. They were now treated with the utmost cruelty, and efforts were made to convert them by means of torture. St. Simon wrote: 'From the rack to the communion is sometimes a matter of twenty-four hours only.' Their churches were destroyed, their ministers put to death, the men were tortured, women dishonoured, children torn from their parents, whole villages put to fire and sword. This is how the Grand Monarque obtained religious unity, and the Catholic bishops their triumph. All Europe was indignant, even the Pope remonstrated, while on every side asylums were offered to the unfortunate refugees. In spite of every kind of hindrance and persecution, nearly a million persons quitted France, settling in England, Switzerland, Holland, and Germany. Thus the greatest injury was done to France, for the exiles carried our national industry with them and gave new life to the countries in which they settled."

Here we have in a few words the instructive political lesson conveyed so eloquently by Mr. Smiles' *Huguenots in England*. One of the most praiseworthy of the scientific manuals found in this series is the *Cours d'Hygiène*, which contains among many others the following excellent pieces of advice :—

"Directly you wake, jump out of bed and bathe in cold water, face, hands, neck, arms—if possible the whole body. By this means you rid the skin of unhealthy excretions, and give it a greater power of resisting atmospheric changes. You also more effectually awaken and stimulate all the faculties. Use all alcoholic liquors as moderately as possible, and do not drink between meals."

Excellent council this to the French workman, who finds a *buvette* at every corner, but few free baths. I wish space permitted some mention of other marvellously cheap series of educational

works now appearing; but it will be seen from this short notice that as far as the democratic party is concerned no efforts are being spared to undo the work of the Empire and to educate the people.

M. BETHAM-EDWARDS.

#### SELECTED BOOKS.

##### General Literature.

- AUDSLEY, G. A., and J. L. BOWES. *The Ceramic Art of Japan*. Part II. Sotheran. 21s.  
CHARLES, PHILARETE. *La psychologie sociale des nouveaux peuples*. Œuvre posthume. Paris: Charpentier. 3 fr. 50 c.  
CONZE, A. *Römische Bildwerke einheimischen Fundorts in Oesterreich*. 2. Hft. Wien: Gerolds Sohn. 5 M.  
CERRAGH, J. *Over the Borders of Christendom and Islamiah*. S. Tinsley. 25s.  
CUNNINGHAM, A. *Archæological Survey of India: Report for the Year 1872-3*. Vol. V. Calcutta.  
LENGUANT, F. *Les sciences occultes en Asie*. Paris: Maisonneuve.

##### History.

- AMICO, G. *La vita di Niccolò Machiavelli*. Prima dispensa. Firenze: Civelli. L. 2.  
FRENCH, B. F. *Historical Collections of Louisiana and Florida*. Second Series. Low & Co.  
LAVISSE, E. *Etude sur l'une des origines de la monarchie prussienne, ou la marche de Brandebourg sous la dynastie ascanienne*. Paris: Hachette. 6 fr.  
RENAUD, B. *Précis de l'histoire militaire de l'antiquité*. Bruxelles: Muquardt. 5 fr.

##### Physical Science and Philosophy.

- BLAKE, C. Carter. *Zoology for Students*. With a Preface by Richard Owen, C.B., F.R.S. Daldy, Isbister & Co.  
BYK, S. A. *Die vorokratische Philosophie der Griechen in ihrer organischen Gliederung*. 1. Thl. Die Dualisten. Leipzig: Schäfer. 5 M.  
REGEL, E. *Allorum adhuc cognitorum monographia*. Gies-sen: Ricker. 6 M.

##### Philology.

- CARH, M. *Pirke Aboth sprachlich u. sachlich erläutert nebst Angabe der varie lectiones*. Berlin: Benzelan. 2 M.  
CAMPOS-LEIZA, E. de. *Analyse étymologique des racines de la langue grecque*. Paris: Maisonneuve. 10 fr.  
CURTIUS, G. *Studien zur griechischen u. lateinischen Grammatik*. 8. Bd. 1. Hft. Leipzig: Hirzel. 6 M.  
HAGGSTRÖM, F. W. *Excerpta Liviana*. Upsala: Akadem. Buchhandlung.  
RABINOVICZ, R. *Variae lectiones in Mischnam et in Talmud babilonium*. Pars VII. Tract. Sabbath. München: Rosenthal. 6 M.  
RECORDS OF THE EAST. Vol. IV. *Egyptian Texts*. Vol. V. *Assyrian Texts*. Baxter.  
SMITH, George. *The Assyrian Eponym Canon*. Bagster.  
VIEIRA, Frey Domingos. *Grande Dicionario Portuguez ou thesouro da lingua Portugueza*. Paris: Hachette. 150 fr.

#### CORRESPONDENCE.

##### MICHEL ANGELO'S "CREATION OF ADAM."

London: Oct. 4, 1875.

MR. W. B. SCOTT'S reply to my letter in the ACADEMY of the 18th ult. amounts to this: firstly, that the only point of any value in Herr Richter's elaborate critical study of Michel Angelo's *Creation of Adam* is the identification and explanation of the figure within the left arm of the Almighty; and secondly, that both identification and explanation are simply borrowed from Mr. Scott, without any sort of acknowledgment. He asserts that I claim the elucidation of this particular figure as a new discovery of the German critic's; but such is not the case: I simply stated that Richter's explanation of the left-hand side of the composition as a whole—i.e., the group of the Creator and the beings which surround Him—appeared to me to be of great value. Bearing in mind the extensive literature on the subject of Michel Angelo and his works, I expressly guarded myself against implying that any special part of the explanation was absolutely new; and I may now say with regard to the figure in question that further reflection has led me to have some doubt whether the idea that it represents "Eve interested in the creation of Adam before her own birth," is so entirely "unquestionable" as Mr. Scott imagines. I am myself, upon the whole, rather inclined to the supposition which I have for some years past entertained, that the Mother of Christ and not the Mother of Mankind is here intended. The notion of Eve clinging familiarly as this figure does to the arm of the Almighty—perhaps under the excitement of the sudden appearance of Adam—would be almost

too irreverent, even supposing her to be represented as present only in the idea of the Creator. To the mind of an Italian of the sixteenth century, however, no irreverence would probably be connected with a similar action in an ideal Virgin Mary. The limb being supported by the Eternal Son, here represented as a child, seems also for the same reason rather to indicate the Virgin than the Mother of Mankind. It should also be remembered that the next compartment of the ceiling, and central one of all, depicts the providing of a helpmate for Adam; and it is not probable that the same idea in another form would be repeated by a mind so prolific as Michel Angelo's. Whether, however, Richter's explanation, or the one to which I incline, be the correct one is not of prime importance. The main idea of this portion of the composition remains—viz., that in the mind of the Father the redemption of man was coeval with his creation.

I have no reason to doubt that Mr. Scott was the first person to draw public attention to the figure above referred to and to call it an antetypal Eve; but the discovery is not such a profound one that it could not occur independently to several observers. Mr. Scott, in fact, admits that the German critic might have conceived the idea for himself "*were it not for the mistaken explanation of the figure of Adam*," &c., &c. This explanation it will be remembered is that Adam is receiving from God the spirit of moral and intellectual life. Now, it so happens that Mr. Scott has given us incidentally his own explanation of the same figure of Adam, in a passage which he quoted from a paper of his in the *Portfolio* of April last. The explanation, which has at all events the merit of simplicity, is merely this: that Adam "is raised up by the touch of the forefinger of the right arm of the Father;" and this poor conception of a mere imparting to Adam of strength to rise from the ground is considered by Mr. Scott as fit to stand side by side with the ideas of God creating the sun and moon and dividing the light from the darkness! As a matter of fact, however, the forefinger of the Almighty does not touch the hand of Adam at all; Mr. Scott's notion of the action appears to be that Adam is raising himself feebly by his own accord, and that God comes to his assistance. One thing, at least, is evident, that Mr. Scott is as far off as Herr Richter from seeing the main point of Michel Angelo's design, as I understand it—namely, the creation (i.e., calling instantaneously from nothingness into existence) of the first man. And here I hope I may be permitted to insert a few parenthetic words in support of my own views on this main point as given very briefly in my former letter. The explanation of an obscure expression in an author is generally arrived at by comparison of parallel passages; and I may not unnaturally be asked, with reference to what I call the main point in this design, whether I can point to any similar conception in other works of Michel Angelo's. I believe we have not far to seek. The next large compartment of the Sistine ceiling towards the altar represents the creation of the heavenly bodies, and appears, by its position and subject, almost to invite comparison. Here the Almighty, borne by a mighty impulse through the universe, has suddenly stretched forth His hands with commanding gesture, and close to the outstretched forefinger of the one hand the sun, and of the other hand the moon, have, at the creative fiat, come out of nothingness. The sublime and almost fierce energy of conception, so characteristic of Michel Angelo, and here so appropriate to the subject, contrasts strongly with the gentle though irresistible power which the painter knew well how to indicate in the creation of Adam; but the action in the two designs is, I think, unmistakably parallel; the posture of the outstretched right arm and the disposition of the fingers are the same in both. If in the one case the actual creation of the sun and moon is represented as



happening, as it were, before our very eyes, may we not also conclude that the actual creation of Adam is also attempted to be depicted; and no mere raising up of, or infusing of life, animal or spiritual, into, an already created body?

But it is time to return to Mr. Scott and his strictures on Herr Richter. A second ground given for denying the competence of the German writer is what Mr. Scott calls "the entirely gratuitous supposition of one of the numerous cherubs being the Second Person of the Trinity." I think that it will not be difficult to show that the supposition is anything but gratuitous. Let us enquire, in the first place, what is the general intention of the elaborate scheme of designs forming the decoration of the Sistine ceiling. Wornum, at p. 224 of his *Epochs of Painting*, says: "The frescoes represent the creation of man, his fall, and the early history of the world with reference to man's final redemption and salvation. The great argument of the cycles of Scriptural representations [on which Michel Angelo's scheme was admittedly based] was the Fall and the Redemption; to the latter every subject had reference more or less directly." Sir C. Eastlake's explanation in the notes to Kugler is to the same effect. If, then, Mr. Scott had waited to consider the design of the ceiling generally, he would not, I venture to think, have pronounced it a gratuitous supposition that in the first compartment of that design in which man appears the idea of the Redemption should be shadowed forth. I am here only arguing against the supposition being a gratuitous one; the actual facts which to my mind tend to prove it are given in my previous letter.

In conclusion, I must mention that Herr Richter does not, as Mr. Scott supposes, refer to the sweep of the mantle recalling a nimbus, nor does he call attention to the emphatic drawing of the left hand of the Father pressed down so significantly upon the shoulder of the Son; neither does he allude to the sorrowful faces both of the Father and the Son. If Mr. Scott will look at my letter again, he will see that for all these I myself am responsible; and I would now further call attention to the prominent position of the figure which Mr. Scott thinks cannot possibly be anything more than that of a boy-angel. Placed as it is in the front plane of the composition, and in a line with the ideal Eve or Virgin, I cannot imagine that any dispassionate person whose attention is called to the subject can fail to see that it is a figure having some special significance.

ALFRED HIGGINS.

Barton Rectory: Oct. 4, 1875.

I had always supposed, though without any special authority that I am aware of, that the female figure in Michel Angelo's "Creation of Adam," which Mr. Scott believes to be the "ante-typal Eve," was intended to represent *Sophia*, or Creative Wisdom, according to the description of Prov. viii. 22-30; Wisd. viii. 4, ix. 9, &c. Is this view quite untenable?

W. SANDAY.

#### THE JUDGE WHO COMMITTED PRINCE HENRY.

Temple: Oct. 5, 1875.

Mr. Clements Markham's persistence in setting up John Markham as the hero of the legend of the committal of Prince Hal renders necessary the following remarks on the so-called memoirs of the Markham family in the British Museum.

This *piece justificative* is described by your correspondent both as "memoirs" and also as "the diary of Sir Robert Markham of Sedgebrook," and he asserts that it contains a "distinct statement [of the family tradition] contemporary with Sir Thomas Elyot," i.e., about A.D. 1530. He also refers to it as catalogued Add. MSS. 20,721.

In fact, (1) the document is wrongly referred to in its place in the Museum catalogue; (2) it consists of an old pocket almanac, printed in the year 1681, containing on a few blank leaves a

number of rough notes written in 1683, and a statement that the writer had inherited an impoverished estate from his ancestors; and (3) there is nothing in these notes (which are nearly all extracts from books) that could justify the description of them as either *memoirs* or *diary*. There is no narration of events, regular or irregular, except an account of the expenses of Sir Robert Markham's wife's funeral, and some particulars about Sir Robert himself and his death, added by a later hand.

Sir Robert appears to have used this little volume as a memorandum-book in which to jot down from popular histories, as they came across him, some particulars of John Markham the puisne judge under discussion, and the much greater judge Sir John Markham, Chief Justice in the reign of Henry VI. John Markham and Sir John Markham are accordingly to a certain extent mixed up together in the loosely arranged notes. At the end of the extracts the writer states that he has made all this research because "my father always persisted" in the story. But it is plain that Sir Robert found no confirmatory family archives, nor knew of any person, living or dead, who had heard of it except his father. Sir Robert refrains from expressing his own opinion; but, inasmuch as the MS. contains the best collection of evidence I have seen in favour of the Gascoigne claim, it may plausibly be urged that he was a doubter of the family tradition.

It should be added that Sir Robert could not have heard of the story before 1655, when he was in his ninth year.

Baker's Chronicle, which has been cited as corroboratory, does not either mention or describe John Markham. Indeed it is a late compilation of no historical value. It formed part of the furniture of Sir Roger de Coverley's hall, but has never been made so much of as by Mr. Clements Markham.

This claim has been now for a long time before the literary public. It has been ignored by Shakspearean commentators, and by a very learned writer of judicial biography; is it not time to give it up?

ALFRED OUTBILL.

#### DR. STOKES AND THE ROYAL IRISH ACADEMY:— A RECTIFICATION.

Trinity College, Dublin: Oct. 5, 1875.

I find I have been unjust to Dr. Stokes in my last week's letter, and therefore hasten to correct myself. Mr. Hennessy has just called my attention to the fact that Dr. Stokes published his transcript (containing the word in question, *do*), from the *Academy's* facsimile, as he states also in his preface, and that, therefore, he is innocent of the error of which I had accused him.

Mr. Hennessy has also explained to me the source of my mistake in this matter. Dr. Stokes published his tract in April, 1870, and the *facsimile* of the *Academy* was not published till November of the same year, but Mr. Hennessy tells me that, prior to their publication, the sheets of the *facsimile* were transmitted to Dr. Stokes, so that he was thereby enabled to publish his work before the *Academy*.

Of this fact I was wholly ignorant, and simply allowed myself to be misled by my notes as to the dates of publication.

I must, therefore, apologise to Dr. Stokes for this particular instance of a wrong accusation.

ROBERT ATKINSON.

#### THE GERMAN URNS WITH HUMAN FACES.

Dantzig.

Very remarkable is the Dantzig collection of funeral urns with rudely-modelled human faces. They are not found in eastern Pomerania as I wrote before, but in the neighbourhood of Dantzig, and thus in that part of western Prussia which is called Pommerellen. They are always found in stone boxes composed of five flat stones, which

hardly deserve the denomination of coffins, and contain the ashes and bones of the deceased. This funeral urn stands either alone in a stone box, or in the midst of six, eight, ten, twelve, or even fourteen, empty common vases. The clay of the funeral urns is either yellow, or brown, or black, sometimes of good quality and well burned, sometimes very rough and but little baked. There have in all been discovered as yet fifty-seven such urns, all of them hand-made, but only thirty of them are preserved here; two are in New Stettin, and the remaining twenty-five are in Berlin and in other museums. It is important to notice that, with the exception of one funeral urn with a human face found at Sprottow in Silesia, no such urn was ever found anywhere but here. Of course I do not speak here of the Roman urns with human faces, of which some have been found on the Rhine, and large numbers in Italy. The characteristic of these Pommerellen urns and their difference from the Trojan owl-faced vases is that their manufacturers have evidently always had in view to represent the human face, however roughly and incompletely; that they never and in no instance have either the owl-wings or the female organ or breasts which are always conspicuous on the Trojan vases; that they have always been used as funeral urns, whereas the Trojan vases can, on account of their small size, never have been employed for such purposes, and have probably only served as idols; and finally that they have covers in the form of common caps, whereas the Trojan vases have covers in the shape of helmets, on which the female hair is indicated. And as regards the age of these Pommerellen face-vases, the glass-beads with which they are ornamented, and the iron with which they are constantly found, do not possibly authorise us to ascribe to them a higher antiquity than the beginning of our era, or, at the very utmost, the first or the second century B.C.; whereas I now agree, I think, with all archaeologists in claiming for the Trojan vases a very remote antiquity, and at least 1,500 to 2,000 years before Homer. I will here describe some of the human-faced vases of the Dantzig collection:—

1. Vase with two eyes, a nose, but no mouth; two ears with three perforations ornamented with bronze rings, on which are fastened beads of glass and amber. The ornamentation of the neck is formed by six stripes of incised ornaments representing fish spines. Below is the monogram of an animal with six legs. The cap has also incised ornaments.

2. A vase with no eyes, but a nose and a mouth; the ears have four perforations ornamented with bronze rings; a bronze chain fastened to the ears hangs on the breast.

3. A vase with a nose and mouth, but no eyes; ears with two perforations; earrings of bronze with beads of amber. In this vase was found an iron breast-pin.

4. A vase with ears not perforated; eyes, long nose, a mouth and a beard; a girdle indicated with points.

5. An urn with nose, eyes, and a mouth with teeth; ears with six perforations, each ornamented with a bronze ring, on which are a large number of small rings of the same metal.

6. An urn without eyes or mouth, but a pointed nose; two ears, each with four perforations, which are ornamented with iron rings.

7. A very rough urn with eyes and nose, but without mouth; ears not perforated.

8. Urn with eyes, nose and mouth, but ears not perforated.

9. Urn with eyes, mouth, and nose; ears with three perforations.

10. Urn with nose and eyes; no mouth; an iron ring is fastened round the vase.

11. Very remarkable urn with a falcon's nose, large eyes; ears with three earrings each, which are ornamented with brown and blue glass-beads. This urn as well as its cover is ornamented all over with incised ornaments.

12. Urn with eyes and nose with nostrils, a mouth, and ears not perforated.

13. Urn with *eyebrows* and eyes; nose in form of a pyramid; very small, not perforated, ears; incised girdle; cover with incised ornaments.

14. Urn *without* either nose or eyes; has only two ears, with four perforations.

15. Urn with nose, eyes, and a mouth with teeth, as well as a beard; the ears have two perforations with bronze rings; the girdle is incised.

16. Urn with eyes and nose; no mouth; beautifully incised collar, which has for a long time been thought to contain runic characters; but it has now been found out that they are mere ornaments.

17. Urn with very small eyes; ears without perforations; no mouth.

18. Urn without either nose, eyes, or mouth; ears with three earrings, ornamented with glass-pearls.

19. Vase with a pyramidal nose, large eyes, no mouth, small ears.

20. Vase with eyes and nose; ears with three earrings, ornamented with bronze rings.

21. Urn without eyes, but with a nose and ears, with three rings ornamented with beads of glass and amber.

22. Urn with nothing but two ears, to which is fastened a neck-ornament of four chains of broad bronze rings, *perfectly resembling* one of the ornaments of the Hallstadt-find described by Von Sacker (*Das Grüberfeld von Hallstadt*).

I call particular attention to the fact that, while the female body and owl-face of the Trojan vases were modelled together with the vases themselves, and form with them one compact mass, the nose and ears of these Pommerellen vases have only been attached to the latter when they were already completely formed but not yet baked; and that while the eyes of the Trojan vases always stand in relief, those of the Pommerellen urns consist, with but few exceptions, of mere depressions made with the finger, or of small holes made with a pointed instrument. I may also mention that, as a general thing, the Pommerellen vases are much more bulky and of much ruder workmanship than the Trojan urns: further, that with only one exception, the *Pommerellen vases have no eyebrows at all, whereas the eyebrows form a prominent part of the owl-faces in the Trojan vases, and never fail there.* Besides, the latter have always, with one single exception, two wings, which cannot possibly be mistaken for handles, for in many instances there are both large wings and, just below them, large handles. This most interesting little museum was only founded in 1872 by the finds of the energetic archaeologist Walter Kaufmann, and it has since been considerably augmented by the excavations of Dr. Lisauer, the learned President of the Anthropological Society of Dantzig, who is assisted in his researches by the well-known scholar Dr. Manhardt.

HENRY SCHLIEMANN.

Breslau.

I have just examined here at Breslau the collection of Silesian antiquities of which the learned Dr. Luchs is the keeper. What attracted my particular attention were, of course, the vases with human faces, of which there are two small ones here; but to my great regret I am obliged to declare both to be *counterfeits*; they must have been made here within the last twenty-five years. The aforesaid urn with a human face, which has recently been found in Silesia, has not reached this museum yet; but it will be deposited here. I have seen a photograph of it. It has two eyes, a nose and a mouth, but neither eyebrows nor ears. Of the numerous bronze or leaden German idols in this museum I acknowledge only one or two to be genuine; all the others are forgeries. The characteristic of the ancient Silesian vases is that they have on two sides *horizontal* rings for suspension with a string; but there are four small vases with two *vertical* rings, and one vase with a two-inches long vertical loop-hole on either side.

But very few prehistoric vases of this museum have incised ornaments. There is only one fibula here of that large spiral type which is so frequently found in Sweden, Denmark, and on the Baltic coast of Germany. Very curious is the collection here of broad breast-pins in form of nails, among which there is one twenty inches long.

HENRY SCHLIEMANN.

## SCIENCE.

*The Borderlands of Insanity, and other Allied Papers.* By Andrew Wynter, M.D. (London: Robert Hardwicke, 1875.)

DR. WYNTER in this little volume (reprinted from the *Quarterly and Edinburgh*) endeavours to introduce again to the public a subject than which none more demands or would better repay the united study of the physician and the layman. The various asylums which stud the land represent but a small fraction of the loss and wretchedness that the diseases allied to insanity produce. Nor does the medical aspect of the affection represent more than a minor portion of the considerations which claim for the subject the most thoughtful care. The whole question of moral and social order, the basis on which they should rest and the means by which they should be maintained, is bound up with the determination of the relation of moral power to conditions of the brain, and the relative number and position in any society of those in whom that relation is disturbed. How can we judge of crime or innocence, how attach even a meaning to the word guilt, until we have learnt to estimate, with some degree of truth, the influence of imperfect cerebral development, or of the early stages of cerebral derangement upon the will? While these questions remain unexplored or disregarded, the whole moral convictions of the race must repose upon a tottering basis and be liable to shocks, ever increasing in intensity, which cannot but be disastrous in their results; and, on the other hand, how can a legislation truly wise, or really adapted to the people for whom it is supposed to be made, be established on the basis of an estimate which includes, in an indiscriminated mass, the most fully organised of the race and wretched creatures raised but one degree above the idiot? Alike the bases of religious thought and of social polity find a promise of reconstruction in the new and humane enquiries which the physician is now directing into the regions that intervene between sanity and open madness. The field has already yielded many results, of which Dr. Wynter has here gathered some of the more striking, and presented them with his accustomed facility. Into the controversial part of the volume, on the management of the insane, in which Dr. Wynter zealously argues for non-restraint and the Cottage System of Belgium, it is not within our scope to enter. Of the rest, which includes a description of the early symptoms of threatened insanity, an account of hallucinations and dreams, a few remarks on suicide and the like, we may say that while on the one hand it does not attempt to tell all that is known, it is doubtful whether it does not for the class of readers tell too much. And if any reader while perusing it

becomes affected with the conviction that he is certainly far on the road to dementia, we would counsel him to close the book, take a breath of fresh air, attend well to his business, and the next time he meets his doctor incidentally mention to him the fact. Most people forget words and other things now and then; anybody will stumble who is thinking whether he is weak in his feet; in fact, there are few symptoms of any disease which a strict attention will not enable most men to discover in themselves. There is a curious inversion between the vices of the mind and of the body; of the former we should read with our attention scrupulously diverted from our neighbours and concentrated upon ourselves: the description of the latter we should peruse in a spirit of the intensest censoriousness. Let each reader, for instance, of this volume, summon about him as he reads every neighbour he can think of, especially those whom he hates most, and study with a microscopic eye whether he cannot find traces of commencing madness in them all. Probably he will succeed; and may find therein reasons for regarding their weaknesses with amiable compassion.

Reprinting papers is a facile method of authorship to which we raise no objection; the more because the very fact of the reprinting is a guarantee of a certain degree of worth. But, easy as it is, it may be done too carelessly—as when, for instance, the very same illustrations are repeated under different heads (see pp. 36 and 196, and 42 and 194). The following quotation is of interest:—

“The sight also gives warnings that are equally unmistakeable to the physician of coming trouble, and more especially the dread symptom of double vision. Dr. Gregory tells a curious and instructive tale of a sportsman who, when out shooting one day with his gamekeeper, complained of his bringing out so many dogs, asking why he required eight dogs. The servant said there were only four, but his master persisted. Convinced, however, of his mistake, probably by the touch, he mounted his horse and rode home; and had not long been there before he was attacked with apoplexy and died.”

It must be remembered, however, that double vision may arise from a far more innocent cause than brain disease. It has been pointed out that it may arise, with a consequent vertigo, from very short sight, compelling a reader to hold his book close to the eyes; the convergence thereby induced resulting in double vision. Indeed, in one case a symptom showed itself in an Oxford student studying for honours that so alarmed his medical man that he was induced to leave his university without taking a degree, and to go to Australia for the benefit of his health; from which place, however, he returned without improvement. In this condition he applied to Mr. Carter, who cured him by directing him to wear spectacles, and to practise reading at a distance of eighteen inches from the eye.

JAMES HINTON.

PROFESSOR RAMSAY, the Director-General of the Geological Survey of the United Kingdom, reports that during last year the area surveyed in England and Wales amounted to 1,402 square miles. This is 194 square miles less than in 1873, and 763 less than in 1872.



*The Common Frog.* By St. George Mivart, F.R.S., and Lecturer on Comparative Anatomy at St. Mary's Hospital, author of the "Genesis of Species," "Elementary Anatomy," &c. (London: Macmillan & Co., 1875.)

THIS little book, which belongs to the "Nature Series," has a much wider scope than its title implies. It is not only an account of the common frog, but of other *Amphibia*, accompanied with a good deal of collateral information to make the position of frogs in reference to other vertebrates popularly intelligible. It begins, somewhat badly, with a sketch of the classification adopted by modern anatomists, far too incomplete to be of any use. It is, for example, by no means instructive to tell a beginner that "another great sub-kingdom, called *Mollusca*, contains all snails, slugs, cuttle-fishes, and creatures of the oyster and scallop class," without giving the slightest explanation why objects so different in their external aspects and habits are grouped together. The author has tried in the first chapter, in which this passage occurs, to squeeze into ten pages what would require fifty for elementary exposition; and in future editions it would be well to expand it, as much of the subsequent matter would be better understood were the preliminary explanations more complete. Similar remarks may be made concerning the account given of the divisions of the *Vertebrata*, pp. 19-20, which are unintelligible unless the structural resemblances that justify calling birds and reptiles *sauropsida* and amphibians and fishes *ichthyopsida* are explained. It may also be remarked that as a whale is neither a "man" nor a "beast," but is nevertheless a mammal, it is scarcely right to describe mammalia as if they consisted entirely of "men and beasts." As soon as the author gets fairly into his subject, in the third chapter, the book improves, and continues full of interesting and valuable information, which will make it a very welcome addition to the naturalist's library.

Among the remarkable frogs and toads mentioned by Mr. Mivart are the *Nototrema marsupiatum* and the *Pipa Americana* of tropical America. The female of the first-named species has a pouch on her back, in which her eggs are placed for shelter and protection, while the female of the latter (the Great Toad) experiences at the laying season a modification of the skin of the back, which becomes soft and loose; "the male, as soon as the eggs are laid, takes them and imbeds them in this thick soft skin, which closes over them." In this peculiar retreat the eggs are hatched, and the young tadpoles developed, so that it is in the form of miniature toads that they escape from the dorsal cells. A typical amphibian passes part of its life in the water, like a fish, and such exceptions as *Nototrema*, *Pipa*, and others, exhibit capacities for modification such as modern theories of development require. Mr. Mivart asks, Are there any amphibians which can be said in any sense to be aerial animals? He thinks an affirmative answer must be given, as it appears that the large tree-frog which a Chinese workman brought to Mr. Wallace in Borneo,

and which possesses broadly-webbed feet, can descend from a high tree in a slanting flight. The most wonderful fact, however, recently ascertained concerning an amphibian is the unexpected transformation of the axolotl into quite a different creature by a process "involving not only the loss of gills and the closing up of gill-openings," but also "great changes with respect to the skull, the dentition, and other important structures."

If this final change, which only takes place at times, and under conditions not understood, is supposed to bring the creatures to their highest stage of development, it is curious that they should suffer under it from an atrophy of the generative organs, so that they have not produced any offspring in the Jardin des Plantes, where the changes have been observed. Perhaps the circumstances of confinement may be connected with this fact.

We need only say further in reference to Mr. Mivart's book, that when we come to the anatomical details of the common frog, each part is treated in its relation to similar structures in other creatures, the whole forming an excellent lesson in Comparative Anatomy.

HENRY J. SLACK.

#### ENGLISH-GIPSY SONGS.

*English-Gipsy Songs in Rommany, with Metrical English Translations.* By Charles G. Leland, Professor E. H. Palmer, and Janet Tuckey. (London: Trübner & Co., 1875.)

THERE is a great deal of what by courtesy may be called singing in Rommany, but, as the authors say, these songs, or rather chants, want metre, rhyme, and tune, and, it may be added, are in general too erotic to be included in a collection such as this. Mr. Leland could obtain none possessed of interest, except as indifferent illustrations of the tongue, and only six specimens are given in this book (see pages 129, 130, 187, 225, 233, and 235). These six differ very widely from the fifty ballads, in Rommany and English, which the authors have composed, and believe to be "impressed with true gipsy spirit, and perfectly idiomatic," while written "in current modern Rommany, but retaining as much of the old, as could be done with truth and ease," and without "forming a *lingua del Aficion*, or sham gipsy."

One of the objects of this work was, no doubt, to popularise the study of the Anglo-Rommany dialect, and for that reason it is to be regretted that the authors have not attempted, in the Rommany versions of their ballads, to distinguish between the English and Rommany elements by the use of different type; a course which would have been at once easy and a great help to learners and Continental scholars. There is a chapter on pronunciation, but it leaves the orthography more unintelligible than ever. It is by no means uniform, and bristles with random accents and diacritics. Even English words are arbitrarily misspelt, e.g., *kosts*, *costs*; *hakus*, *hawk*; *chansus*, *chance*; *Alis*, *Alice*; *sindor*, *cinder*; *fotografengro*, *photographer*, &c. The English

present participle *-ing* is frequently represented by *-in* or *-en*, e.g., p. 215, "*chörinav a grai*," for "*chor-in' of a grai*"; p. 220, "*pa räkkeren ära chinnen a lil*," for "*pa räkker-in' or a-chin-in' a lil*," which forms, for want of such a guide as different type, are apt to be mistaken for the contracted form *-en'* of the Rommany 3rd pers. pl. pres. ind. *-enna*.

Mr. Leland contributes some excellent notes, besides various ballads, of which one at least, "Dog-Gipsy," in the English version, will bear comparison with any of his Hans Breitmann ballads. Professor Palmer's "Preaching Charlie" is admirable; while Miss Tuckey's "Told at Windsor" deserves to become better known.

Many of these ballads are of interest as revealing gypsy habits and traditions, e.g., "A Hanging Matter," in which a gypsy states that to talk Rommany is a capital offence. Parliament enacted in 1554, by 1 & 2 Ph. & M. cap. 54, that *Egyptians* remaining in England forty days after proclamation of that Act were to be felons and suffer death; and this Act, in 1562, by 5 Eliz. cap. 20, was confirmed and extended to English persons being in company with *Egyptians* for one month, or counterfeiting their apparel, speech, or other behaviour. Both of these Acts, however, were repealed in 1783, by 23 Geo. III. cap. 51.

Following the Ballads and chapter on Pronunciation, there is a Dictionary of so-called Rhymes in Rommany; and then a Glossary, which includes a number of words not used in the ballads, and omits several which are so used, or are given in the Rhyming Dictionary. It also includes a few words of provincial English and slang, without marking them as such. Besides these, there are also many words which are peculiar to this book and to Mr. Leland's *English Gipsies*; and, while on this subject, it may be well to advise enquirers after new words to be extremely cautious in accepting those given in reply to questions, for most gypsies are etymologists of the rankest kind, and assonance counts for much with them. Who but a gypsy would have thought of translating *cucumber* by such a compound as *gürni-av-er*, i.e., *cow-come-er*; or *anvil* by *wast-hanik*, i.e., *hand-well*; or *Sunday* and *thunder* both by *kooroko*; or *Herod* by *Shoon-drom*, i.e., *Hear-road*? It was only the other day that I was told by a "stancient" Romanichal that his people used to be called *Bissahaw*, but, after some trouble, I found it was his reminiscence of the word *Bazeeghurs*, which he had seen in a penny pamphlet on the gypsies.

There are two lines on p. 62 which deserve notice, as they contain no less than three words which are peculiarly Mr. Leland's own—viz., *pürus*, *älar*, and *shimäl*. Turning to the Glossary, we find the following entries:—*Pürüb*, *pürus*, *west* (Hindustani, *the east*); *utär*, *west*; *shimäl*, *the north*. Diacritics, as we have said, seem to be matters of no moment to the authors; but that is not the point to which we wish to call attention. On p. 125 of Mr. Leland's *English Gipsies* we find: "Although the gypsies have sadly confounded the Hindu terms for the 'cardinal points,' no one can deny that their own are of Indian origin.

Uttar is north in Hindustani, and Utar is west in Rommany. As it was explained to me, I was told that 'Utar means west and wet too, because the west wind is wet.' *Shimal* is also north in Hindu; and on asking a gipsy what it meant, he promptly replied, 'It's where the snow comes from.' *Poorub* is the east in Hindustani; in gipsy it is changed to *porus*, and means 'the west.' Here, then, we learn that *porus* is the Anglo-Rommany word of Indian origin for west; but in the book before us it is written *purus*, and even *purub*; each meaning west and so distinguished from the Hindustani *poorub*, east; but (if the author of the lines under notice can be depended on for accuracy), the Anglo-Rommany *purus* must mean east as well as west, for the first of these two lines runs *jāla lāki purus; keti ūtar*, where *purus* is opposed to *ūtar*, which is asserted without variation to mean west. As to the Indian origin of *shimal*, we must confess to preferring the etymological leadership of a sound scholar like Dr. Pott, who in his *Die Zigeuner*, vol. ii. p. 16, while discussing various cant words occurring in Rommany vocabularies, mentions that in the Hantýrka, or Czech thieves-lingo, according to Puchmayer, *sziml* means snow, just as, according to von Grolman, the German word *Schimmel* (a white horse) is used for snow in German cant. As to *ūtar* meaning west and wet, it is quite possible that the gipsy, on being told the meaning of the Hindustani word, seized the idea of west winds bringing rain, and adopted the assonance of *water* and *ūtar*.

The book, as a contribution to our knowledge of Rommany matters, is welcome; but it is not such a substantial or scholarly addition as was to be expected from the united labours of such a well-selected trio as Hans Breitmann, Professor Palmer, and Miss Tuckey. H. T. CROFTON.

## SCIENCE NOTES.

### PHYSIOLOGY.

*On the Upper Limit of Temperature compatible with Life.*—A number of statements have been made by various observers concerning the presence of living animals and plants in the water of hot springs. The evidence on this subject has been collected by Professor Wyman in the *American Journal of Science* for 1867. After criticism has done its worst, several apparently trustworthy instances are left which it is difficult to reconcile with the experimental results obtained by Max Schultze, who found that the protoplasm of *Actinophrys*, *Amoeba*, *Diffugia*, and the *Polythalamia*, when exposed to a gradual increase of temperature, underwent coagulation at 42–43°C.; while that of the vegetable cell continued to resist up to, but not beyond, 46–47°C. Now, Long asserts that in the hot springs of Onachita, in Arkansas, the temperature of which ranges from 55–6° to 65–6°, "not only *confervee* and other vegetables grow in and about the hottest of them, but great numbers of little insects are constantly seen about the bottoms and the sides. A small bivalve testaceous animal adheres to the plants, and lives at this high temperature." Again, Dr. Hooker found species of *Leptothrix* thriving in the hot springs of Sorujkund at a temperature of 75–6°. Brewer, the botanist to the Californian Geological Survey, in describing the geysers of Lake County, seventy-five miles north of San Francisco, states that "vegetable forms flourished in these waters at various temperatures up to

93°C., but were most abundant in waters of the temperature of from 52° to 55°. At the higher temperature they were not abundant, and existed as grains like *Nostoc* or *Protococcus*, intensely green and rather dark."

Hoppe-Seyler publishes some additional observations serving to throw light upon this question (*Pflüger's Archiv*, XI. 2 and 3). On the eastern slope of the Euganean hills, near Padua, there are springs of pure water whose temperature ranges from 70° to 77°C. Green *algae* flourish in them; but the temperature of the water in immediate contact with the plants never exceeds 50°C. In some hot springs on the island of Lipari, green *algae* abound; but they thrive only where the water has a temperature of 53°C. or less. In the hotter regions of the current the vegetation disappears. This observation agrees with those made by Cohn on the limit of vegetation in the Karlsbad Sprudel. He confirmed the older statement of Agardh, that no living *algae* were to be found where the temperature of the water was over 53–8°C. Lastly, on the island of Ischia, there is a fissure in trachytic rock from which a jet of pure steam (free from sulphurous emanations) issues. The sides of the fissure are clothed with green *algae*, which extend inwards up to a certain point, and then cease abruptly. Now, although the temperature of the steam-jet itself is 78°C., that of the innermost layer of *algae* is only 64°C. This would appear to show that vegetation may exist at higher temperatures in air saturated with moisture than when actually submerged.

The statements made from time to time as to the existence of live fish in the water of hot springs are probably based upon errors of observation. Hoppe-Seyler noticed that the fish invariably confined their gambols to certain cooler currents, abruptly contentinous with the hotter ones; instant death being the penalty for overstepping the boundary between them.

*On the Hypnotic Influence of the Products of Nervo-Muscular Exhaustion.*—The drowsiness caused by fatigue has been attributed to the presence in the blood of certain compounds (e.g., lactic acid) resulting from the disintegration of nervous and muscular tissue. Preyer has endeavoured to test this theory by introducing salts of lactic acid into healthy animals and watching the effects produced (*Centralblatt für die Med. Wiss.*, August 7, 1875). Numerous experiments have brought him to the conclusion that the sense of weariness which follows over-fatigue, and a state of unconsciousness apparently identical with normal sleep, may be induced by the subcutaneous injection of concentrated solutions of sodic lactate, or by the introduction of large quantities of this salt into the stomach of animals when fasting. Yawning and drowsiness may even be caused by administering large quantities of sugar, or sour milk and whey, instead of the lactate itself. During this artificial sleep the respirations are deeper and less frequent than in the waking state; the reflex excitability of the spinal cord, and—in warm-blooded vertebrates—the temperature of the body, are lowered, sometimes to a very appreciable extent. The sleep itself cannot be distinguished from that which occurs naturally: when the animals are roused, they behave just as they do when disturbed in their ordinary repose; they are willing to take food and drink, and, if let alone, they go to sleep again, ultimately waking up to their usual liveliness.

*On the Existence of Alcohol in the Body.*—Rajewsky, working under Hoppe-Seyler's directions, attempted to determine the length of time which must elapse between the ingestion of a dose of alcohol, and the disappearance of all traces of it from the brain. He found that the method of analysis employed (distillation, rectification, and the production of iodoform by adding iodine and a solution of soda) furnished positive indications even when no alcohol had been previously administered. Following up this clue, he was led to

the conclusion that the brain and other viscera normally contain a minute quantity of alcohol, or else that alcohol is invariably generated from some of their constituents when they are subjected to distillation in carefully closed vessels (*Pflüger's Archiv*, XI., 2 and 3).

*The Development of Unimpregnated Ova.*—From researches made on hen's eggs, Oellacher came to the conclusion that the ova of vertebrates are capable of presenting the phenomena of parthenogenesis. Moquin-Tandon (*Comptes Rendus*, August 30, 1875) publishes some confirmatory observations on the unimpregnated ova of the frog. The majority of these perished without showing any signs of development; a few, however, exhibited the earlier stages of yolk-segmentation to perfection. The evolutionary process never went beyond the formation of the "mulberry mass," the vitality of the ovum being invariably extinguished before the appearance of Rusconi's furrow. The possibility, however, of even this early stage of development being reached by a vertebrate ovum without previous impregnation is enough to show that there can be no *a priori* reason against the progressive differentiation of its elements into the tissues and organs.

*The Phosphorescence of Decaying Organisms.*—A large number of statements concerning the luminosity of dead fish, decaying wood, sea-water, human perspiration, &c., are brought together and carefully analysed by Pflüger (*Pflüger's Archiv*, XI. 4 and 5). With the aid of experiments designed to clear up such points as seemed doubtful or contradictory in the evidence of previous enquirers, he comes to the conclusion that the phosphorescence is invariably associated with the presence of living organisms of the Schizomycetous kind, forming a viscid scum or *Zoogloea*. Organic matter and sodic chloride are indispensable for their growth and multiplication; free oxygen for their luminosity. The latter is invariably due to a process of oxidation; it is incapable of being excited by the sun's rays, by heat, or by electricity, in the absence of oxygen; it cannot, therefore, be classed with the curious phenomena exhibited by certain diamonds when subjected to a moderate degree of heat.

### BOTANY.

*The Diapensiaceae.*—In the eighth volume of the *Proceedings of the American Academy*, Dr. Asa Gray proposes to retain this family, adding *Galax* and *Schizocodon* (*Shortia*) to *Diapensia* and *Pyxidanthra*, forming of them a second tribe. In the *Nachrichten der königlichen Gesellschaft der Wissenschaften zu Göttingen*, 1875, there is a report of a paper by Dr. O. Drude, who renews his convictions as to the relationship of *Schizocodon* with *Soldanella*, and deprecates the plan of raising these genera to the rank of an independent family. It is simply a question of regarding these genera as anomalous forms of different families, or as forming separate families. Drude argues that it would be equally consistent to form separate families of the two tribes proposed by Gray, as they represent totally different types; and therefore he thinks it desirable to leave them at present as anomalous types of existing families, for which connecting links may yet be discovered.

*Classification and Sexual Reproduction of Thallophytes.*—In the fourth edition of his *Lehrbuch der Botanik*, Sachs proposes a new classification of the lower cryptogams based upon the nature of the reproductive organs of the different groups. Modern research has upset the theory of asexuality, so far as most of the Thallophytes are concerned, and a thorough recast of their classification had become necessary. We will give a general view of Sachs's classification, referring those to whom the original German is closed, for fuller information, to Professor Dyer's lucid exposition in the *Quarterly Journal of Microscopical Science* for July, a revised reprint of which has appeared.



On several occasions we have summarised the literature bearing on Schwendener's theory of the nature of Lichens, and therefore it will be sufficient on this point to say that it is accepted by Sachs, and that Lichens in his classification constitute a group of Ascomycetous fungi. This leaves two great divisions of Thallophytes—viz., Algae and Fungi, forming, as Sachs observes, two parallel series of organisms of equal morphological value. The actual difference between the two reduces itself to a physiological one; in the Algae chlorophyll is present, in Fungi it is absent. All Thallophytes, then, are arranged under four classes, each class comprising the parallel groups of Algae and Fungi. The classes are: *Protophyta*, *Zygosporae*, *Oosporeae*, and *Carpogonae*, the names of which will suggest to the cryptogamist the plan of classification. The *Protophyta* form a class in which, as far as is known at present, sexual reproduction does not take place, propagation being the result of cell-division. It includes the *Cyanophyceae* and schizomycetous Fungi, &c. The *Zygosporae* present the simplest mode of sexual reproduction, conjugation. This class is subdivided into those having mobile conjugating cells, and those in which the conjugating cells are stationary. Examples of the former are the *Pandorineae* and *Myxomycetes*; of the latter *Conjugatae* and *Zygomycetes*. The class *Oosporeae* is almost sufficiently described by its appellation. Here there is a more evident sexual process, inasmuch as the oosphere is fertilised by antherozoids, each one of which forms only a very small portion of the contents of the 1-celled antheridium. Examples: *Volvocineae* and *Saprolegniae*. The fourth and highest class, *Carpogonae*, show a more complex organisation, the oogonium (carpogonium) being surrounded by a number of cells in which no spores are developed, forming an investing "pericarp." To this class belong, among other groups, the *Florideae* and ascomycetous Fungi; and the *Characeae* terminate the chlorophyll or Algae series. Altogether this proposed classification is sketched out in a very attractive manner, and probably with progressive modifications it may be adopted. Regarding Schwendener's ingenious theory of the composite nature of Lichens, we may observe that conclusive proof of its soundness is still wanting, and it is not likely that it will be accepted by many cryptogamists, in its present stage at all events.

**Destruction of Chlorophyll in Living Plants by Light.**—Much has been written upon the necessity of a certain amount of light for the production of chlorophyll. Dr. Akenasy contributes an interesting article on the destruction of chlorophyll to the *Botanische Zeitung*. He treats of the winter colour of certain evergreens, and the deep colouring on the sunny-side of many varieties of apple, pear, peach, and other fruits. In all cases the parts most intensely coloured are those most fully exposed to the light; and fruit of the same varieties ripened in the shade retains its green colour to the end. So far the experiments are inconclusive on the main points, and very much remains to be done before anything positive can be said respecting the active agents in these effects, and their physiological importance. It would seem that they are not the same in all cases.

**Insectivorous Plants.**—The acute Belgian botanist, Professor E. Morren, has published the results of some experiments with *Pinguicula longifolia* and *Drosera rotundifolia* in the *Bulletin de l'Académie Royale de Belgique* for June and July, which he has reprinted in the *Belgique Horticole*. The main point in question is the digestion or absorption of animal matter by plants through their leaves and other appendages. There is not the slightest doubt of the insecticidal powers of certain plants. Professor Morren's experiments lead him to reject the views advocated by Mr. Darwin, Dr. Hooker, and others. He is of opinion that the secretions of the leaves accelerate decomposition, but he could find no traces of digestion or absorption in the plants named. Experiments to

ascertain the action of the leaves of *Pinguicula* on coagulated albumen were repeated. Small pieces (about two cubic millimetres) of hard white of egg were placed on the leaves of a luxuriant plant of *Pinguicula*, and similar pieces were placed at the same time on the leaves of a young plant of poplar near at hand. Some of the latter were moistened with the nectar flowing from the flowers of *Aechmea nudicaulis*; other pieces, again, were moistened, some with pure water, and some with sugar-water, and deposited on a porcelain dish. The albumen placed on the smooth poplar leaves and on porcelain, without being moistened, did not undergo any change visible to the naked eye for several days, while in all the other cases it became more or less transparent at the end of one or two days, then gradually dissolved, and in some cases, at least, finished by being over-run with mould. A gnat that had been lying on a leaf of *Pinguicula* for a day or two was examined under the microscope, care being taken to remove the mucus in which it lay with it. The presence of very agile monads and numerous bacteria was at once detected. Three days later this was verified with a more powerful lense. Fungoid growths supposed to belong to *Torula* and the *Mucedineae* were also observed among the remains of the same gnat. These being the ordinary accompanying phenomena of putrefaction, the writer was strengthened in his views. Furthermore, he adds that plants of *Pinguicula* to which no insects had access, were fully as healthy as those which caught large numbers. Similar experiments with *Drosera rotundifolia* gave the same results. But we ought to add that Professor Morren found all the phenomena as described by other observers; though he accounts for the attenuation and final disappearance of animal substances by decomposition.

THE last number of the *Hermes* (vol. 10, part 1) contains much important matter. R. Förster proposes a number of emendations on the Declamation of Libanius; F. Blass a fresh arrangement, based upon the Egger fragments, of Hyperides' oration against Demosthenes; Hirzel contributes an elaborate article on the *Protrepticus* of Aristotle, which he contends was probably written in the form, not of a dialogue, but of an oration, adding a discussion on the use made of it by Iamblichus, and some remarks on the probable date of its composition; R. Schubert, in a short paper, discusses the Four Years' War, which he assigns to the years 306–302 B.C. An interesting essay on the forty-third epigram of Callimachus is contributed by G. Kaibel and F. Bücheler. The contributions to Latin scholarship include a paper by Mommsen on the meaning of the word *pomerium*, which he contends was the *Wallstrasse*, or street running inside the city, under the wall (*post murum*); one by Gruppe, on books 14–18 of the *Antiquitates Humanæ* of Varro, discussing the relation of Censorinus's *De Die Natali* to this work; and one by Conradt on some peculiarities of the Terentian Iambic. All these articles deserve the attention of scholars interested in the special subjects with which they deal. In the "Miscellen," at the end of the volume, there is an interesting paper by Sommerbrodt on the Society of Lovers of Poetry, formed (according to the author's opinion) by Sophocles.

IN the *Rheinisches Museum* (vol. 30, part 3) Lange in a long and weighty article replies to Bardt's essay in a recent number of the *Hermes* on the question of the *Promulgatio trinum mundinum* and *Lex Caecilia Didia*, and Mendelssohn and Ritschl answer Mommsen's article in the same journal on the Roman decree quoted by Josephus 14, 8, 5. Förster attempts a fresh solution of the curious puzzle of the Ἐλεατικός Παλαμήδης. Bücheler discusses *enuf* and some other Oscan difficulties. Among the critical articles (on Livy by J. Krauss, on Seneca's dialogues by H. A. Koch, and on the fragments of the Greek comedians by Theodor Koch) the first-mentioned

deserves especial mention for an emendation, supported by very plausible reasoning, in Livy xxi., 44, 5. The author proposes to read "At liberum est Saguntum" for the senseless "ad Hiberum est Saguntum," which editors have so far attacked without any great success. The Miscellanies at the end of the volume contain a great number of interesting short papers, too numerous to notice in detail; but we may observe that E. Baehrens mentions as of great value two British Museum MSS. of the *Panegyrici*.

THE best articles in Fleckeisen and Masius' *Neue Jahrbücher* (vols. 111 and 112, part 7) are Schömann's discussion of the Cylonian conspiracy, the *naucrari* and the Alcmaeonids—a very important paper—and H. Peter's essay on the double redaction of Ovid's *Fasti*. Gustav Meyer contributes interesting reviews of Clemm's work on the nasal present-stems in Greek and of the third part of Hartel's *Homerische Studien*. Among the numerous short papers which make up the remainder of the first part of the volume may be noticed Hermann Schmidt's contribution to the interpretation of the Theætetus, and Freudenberg's to Cornelius Nepos. The educational section contains two moderate and sensible, but not very striking, articles—the first by Wohlrab on the proper adaptation of the methods of classical teaching to modern requirements ("Gymnasium und Gegenwart"); the second by C. Lang upon the practical application of the results of Comparative Philology to school instruction.

## FINE ART.

*The Royal Academy Album: a Series of Photographs from Works of Art in the Exhibition of the Royal Academy of Arts, 1875.* (Fine-Art Publishing Company, 1875.)

THIS large and handsome volume, containing thirty-one careful photographs, is the first-fruits of a project which may perhaps take firm root, and branch out extensively. The aim is to present a selection—a fairly representative selection—of the works displayed in the last Academy Exhibition. Naturally, the countenance and good-will of the Academicians are courted, and the volume is accordingly dedicated to the President and Members; but the works photographed are not exclusively by Academicians. Out of thirty-one subjects, eight are by full members of the Academy, four by Associates, and the remaining nineteen by other artists. In only two instances—those of Mr. Calderon, R.A., and Mr. Poynter, A.R.A.—have two pictures from the same hand been copied. Mr. Poynter's two companion-pictures, *The Festival and The Golden Age*, are reckoned, however, in our enumeration as only one—forming as they do but a single photographic sheet.

Has the Fine-Art Publishing Company succeeded in its aim, which we will without demur assume to be sincere, of making this a fairly representative selection? We can scarcely say that it has. Such a selection would fittingly be made up, to the extent of about two-thirds—or say twenty subjects—of works of painting, sculpture, &c., by the twenty foremost exhibitors of the year; and the other eleven subjects should be works which, although not perhaps of the first rank, possessed some marked character, or superior degree of general attraction. Exception should at the same time be made in respect of any contributions which, as to size or treatment might, however meritorious in

themselves, be decidedly ill-adapted for the photographing process. As leading exhibitors we remember Messrs. Millais, Watts, Long, Leighton, Henry Moore, Poole, Hook, Herkomer, Boehm, Sir John Gilbert, and Miss Thompson. We give the names as they recur to our memory, without implying that none others should be included in the list. Not one of these figures in the volume before us. The Publishing Company acknowledges some shortcoming in this regard, dependent chiefly, it appears, on want of full preparedness beforehand.

The artists represented are the Academicians Foley (the sole sculptor), Elmore, Calderon, Frith, Ansdell, Pettie, and Horsley; the Associates Leslie, Marks, Poynter, and Orchardson; and the outsiders G. Hunt, C. E. Johnson, Percy Macquoid, T. Davidson, Prinsep, Dollman, H. Macallum, A. Hill, Wallis, P. R. Morris, S. E. Waller, M. Fisher, Mac Whirter, Onless, Waterhouse, Storey, C. Hunter, Wynfield, and T. Graham. Out of these thirty-one subjects, nineteen or thereabouts were mentioned with more or less of commendation in our reviews of the Exhibition; the remaining twelve being such as we did not feel called upon to single out from the general mass. As regards the majority of the specimens, we shall not here revert to the question of substantial artistic merit in the works, but mention rather those which have proved more than ordinarily well adapted, or the contrary, to photographic treatment.

In the former category we can name *The Minuet*, by Mr. Prinsep, although it is observable that the gentleman dressed in yellow appears here as if he were in black—a well-known element of photographic falsification; *The Movers*, by Mr. Morris; the canine subject, *Jealous*, by Mr. Waller; *The Golden Age*, by Mr. Poynter—but not *The Festival*, which is comparatively blotchy; the landscape and cattle picture of Mr. Fisher, *Pennidipie*, which presents here a marked aspect of twilight effect; Mr. Pettie's *Portrait in the Costume of the Seventeenth Century*; *Too Good to be True*, by Mr. Orchardson; *Miranda*, by Mr. Waterhouse; and *Give Way*, the subject of fishing-boats by Mr. Colin Hunter, which comes out clear, but small-looking. The *Waves* of Mr. Macquoid was an interesting and valuable work, worth preserving as a photograph for purposes of study, yet hardly well-adapted, in itself, for the process.

The less fortunate photographs are those after Messrs. Johnson, Mac Whirter, Calderon (*Toujours Fidèle*), and Graham. Mr. Johnson's picture, and Mr. Mac Whirter's, do not define well in form; the former as being a splotchy, though effective, representation of a muddy country road, and the latter as portraying a waterfall—subject-matter of a very anti-photographic class. Mr. Calderon's picture looks black and soppy; and Mr. Graham's *Shearing-Time* ineffective and formless in a marked degree.

We cannot forbear saying, in conclusion, that a certain number of the subjects in this volume are too manifestly undeserving of the distinction which has thus been conferred upon them. *Tom Jones showing Sophia her Image in the Glass* is one of the poorest among all Mr. Frith's productions; and *A*

*Waiting-Maid*, one of the most absolutely trivial and valueless out of Mr. Horsley's cheap stock. Mr. Dollman, as author of *His Only Friend* (a minstrel in the stocks tended by his dog), may be regarded as among the fifth-rate exhibitors of the year 1875; and Mr. A. Hill, responsible for *Tired Out*—an apple-girl dozing on a door-step—as among the eighth to tenth rate.

W. M. ROSSETTI.

#### RECENT DISCOVERIES IN A ROMAN CEMETERY AT YORK.

##### I.

THE traveller who enters York either from south or north passes through a considerable tract of ground, outside the wall of the city, which has been long known to have been a Roman cemetery. The railway station to which he is carried is set down upon the ruins of Roman baths, and the modern bridge by which he crosses the Ouse on his way to the minster is parallel with the old Roman bridge, which was some fifty yards below it. The present railway station has been for a long while too small for the traffic that flows into it, and a successor on a grander scale has been in course of preparation for several years in the fields outside the city, a little to the north-east of its predecessor. The new station will literally stand upon the bones of the dead, and the irregular excavations which have been made in placing it there, and in clearing away patches of ground to the distance of nearly a mile from the city have disclosed the resting-place of an enormous population. Wherever you dig, there are bones and remnants of the dead, sometimes laid one above the other in great numbers. The wealthier classes among the Romans seem to have been interred by the side of the road to Tadcaster, and, with a few remarkable exceptions, the persons buried in this particular cemetery seem to have been those of the lower classes in ancient Eboracum. It would have been impossible to pay a minute attention to all the interments that have been discovered; still, the observations which have been made add much to our knowledge of Roman life and customs, and the number of objects which this vast and only partially opened graveyard has yielded, have almost doubled the collection of antiquities in the York Museum, which was by no means ill-furnished before. A brief notice of the inscribed stones which have been discovered will interest archaeologists. In a future communication I may describe the contents of some very remarkable graves, and give a general account of the cemetery in which they have been found. It is much to be regretted that the inscriptions have been so few, and that all seem to have suffered as well from Christian intolerance as from the friable nature of the stone on which they were cut. At the same time it must be remembered that there is no quarry within eight or nine miles of York, and that nearly everything in the shape of a squared stone has been sought for and used over and over again.

Altars were not to be expected; still three have been found, thrown away among alien things. Two are without letters, one bearing an axe and a wreath on its sides. The third, of coarse sandstone, is rudely inscribed—

D. E. O.

GENIO

LOCI

V. S. I. M.

The interpretation of this is evident, although the absence of the dedicator's name is remarkable. The stone was found on a little pile of cobbles at the head of a corpse, with a glass vessel near it.

Of the monumental inscriptions two have, I believe, been already noticed in the ACADEMY, so that a brief allusion to them is all that is required. One is a tablet to a little child called

Aelia Aeliana, which bears also a representation of the child and her parents at the last meal. The other is a large stone cist, in which was laid Flavius Bellator, a decurion of the colony of York. This is the only stone coffin among the twenty-five or thirty that have been recently discovered which bears an inscription. Upon one, indeed, there are the formal letters "D. M." on the ledge of the lid, but here the mason paused. On several others there is the label with the carefully smoothed space for the commemorative inscription, which was withheld through carelessness or neglect. But this single stone is of such peculiar value to the history of Eboracum, that in the possession of it the absence of others may well be forgotten.

A fragmentary inscription upon a small slab of limestone, the top of which is ornamented with a kind of vandyked edging, is as follows—

##### MEMORIAE

C. BASSAEI, IVLI

[ET FE]LICIS, FILII SVI.

[D]VLCISS[MI]

The inscription, judging from the character of the letters, is of late date. Two or three lines seem to be lost. They would probably have given us the name of a widow and a mother.

At a short distance from the last-mentioned stone was found a *cippus*, or monumental pillar, about four feet in height, of a circular form, with the upper part cut away in front to give a surface for an inscription, of which the first three lines are all that can be deciphered:—

HYLLO

ALVMNO

CARISSIMO

. . . . .

. . . . .

It is very remarkable that this in sculpture and words is almost a duplicate of a stone found at Plumpton, and now preserved at Lowther Castle. That monument begins thus:—D. M. HYLAE ALVMNI KARISSIMI. The remainder, as in this case, is much defaced, but Dr. Hübnér seems to be able to extricate from it the age of the child and the names of CL. SEVERUS, the erector of the monument. It is probable that some soldier in one of the York legions had two foster-children, one of whom died at headquarters, and the other in Cumberland. The similarity in name, form, and relationship is very suggestive.

A large ossuary of lead, filled with burnt bones, has been another result of these excavations. It stands about eighteen inches high, and has a lid ending in a kind of cupola. Upon the side there is the following inscription within a label, in letters somewhat of a cursive character:—

D. M.

VLPIAE FELICISSIMAE

QVAE VIXIT ANNIS

. . . MENSES. XI. DIES

P[OSVERV]NT VLPIVS FELIX ET

. . . ANDRONICA

[PAREN]TES.

The principal names on this urn occur already in inscriptions in Italy. Upon one stone M. Ulpus Felix is mentioned as a master or keeper of the Lollian fountain at Rome, in the consulship of Bradua and Varus, which synchronises with the year 160 of our era. On another, Ulpia Felicissima, the daughter of Marcus, commemorates her husband, T. Rasidius Amarantus. Whether the York inscription records a member of the same family or not, it is impossible to say. At all events, it may be remarked that this is the first inscribed ossuary that has been found in this country.

There is another inscription, supposed to refer to the Persian deity Arimanius, which we shall reserve for a future letter. JAMES RAINE.



## A NEW FRONT FOR THE CATHEDRAL OF FLORENCE.

AMONG the projects suggested by the Michel Angelo festival, the erection of a front for the cathedral of Florence is undoubtedly one of the most interesting. The present hideous rubble-front has long been an eye-sore. The façade was carried to a certain height in the fourteenth century, and remained in the same state till the seventeenth, when in that (architecturally speaking) barbarous age it was pulled down. A plastered and painted front took the place of the original, and from time to time the question of a new design was entertained. Numerous models were made by architects of no mean reputation, but all in the barbarous classic style then prevalent, when the *barrocco* was in the ascendant. Had any of these been adopted, we should now have seen the front of Sta. Maria del Fiore covered with engaged columns in two storeys, divided by panels and cut across by cornices and string courses, without a single feature in harmony with the original architecture of Arnolfo da Lapo and Giotto.

Within the present century the Florentines have had the courage, under the pretence of restoration, to pull down the organ-galleries of Luca della Robbia and Donatello and other ancient monuments of art which the church contained, and to replace these by wholly unsuccessful attempts at mediæval composition. As it is, the interior is heavy in design, ill-proportioned in its divisions, and so unlike true mediæval architecture in its structure that it is held together in every direction by iron rods. It was evidently designed to be covered in every part with coloured decoration, but as the true taste for this had passed away before the contemplated decorations were completed, it is now size-painted in the favourite Florentine manner. The stone-work is a dark greenish grey, and the walls are white-washed. The building looks much smaller than it really is, and after this perpetration there was little room for hope. But some years ago a competition was opened among architects for a new façade, and this time it was decided that it should be in the style of the rest of the exterior of the church.

Many beautiful drawings were sent from various cities in Italy showing much thought, taste, and skill, and one very beautiful design from Germany. But it is difficult to estimate the credulity of architects who could think that the designs of foreigners could find favour in Florence. Italy is nominally one, but the old separate local feelings are strong as ever, and a Lucchese is a foreigner to a Florentine. Consequently, the design selected was that of the Chevalier di Fabbri, the municipal architect of Florence, on whom, although an able man in many ways, the mantle of Arnolfo da Lapo has not fallen. However, his design is rich and gorgeous, and follows the panelled architecture of the flanks. It has three pediments in front, like the cathedrals of Orvieto and Siena. These have no connexion with the structure, but this is common in Italian mediæval architecture, in which the façade always appears a thing apart from the body of the church. The three doorways are in the manner of those existing, and are very handsome in design, but will manifestly be deficient in relief. The composition is cut across by niches, in the manner of Ghiberti, with the twelve apostles placed in them. Above will be three circular windows of the usual radiating design. If the divisions are meant to cut or abolish the existing painted windows it would be better to leave the front unbuilt. The central rose, as it exists, is the work of the immortal Lorenzo Ghiberti; the other two are of the school of Giotto, but are also attributed by the Italians to Ghiberti. The coloured drawing exhibited by the Chevalier di Fabbri on the occasion of the late festival is at least twelve feet high and nine feet wide; it is executed in tempera, and is admirable in drawing and colour, a masterpiece of technical skill. It is, in fact, a make-up of the fronts of Orvieto and Siena, with all their faults of con-

struction, and with but little promise of the artistic sentiment which makes these fronts pleasing. But it is rich in colour and in detail, and its shafts, pinnacles, cornices and string courses, and its ornaments will, no doubt, be skilfully executed and carefully imitated from the original work. The statues and mosaics will be in the modern manner; and our grandchildren may see this front, but centuries must pass before time can tone it down to the golden hue of Arnolfo's marbles. As the shed for the workmen's tools is built of solid masonry and as sand is laid down, there is every evidence that after so many centuries of varied purpose the front of Sta. Maria del Fiore is to be built as one of the commemorations of the fourth centenary of Michel Angelo.

C. W. HEATH WILSON.

## CRITICAL WORKS.

Paris: October 1, 1875.

I wish to draw attention to a critical work, just published by Germer-Baillière, called *L'Art et la Critique en France depuis 1822*, par Pierre Petroz, which is distinguished for loftiness of thought, simplicity of form, and soundness of judgment on the subject of modern French art. It is made up of a number of separate articles, and to say that all of them made their first appearance in the *Revue Positive*, edited by M. E. Littré and M. G. Wironbouff, is to vouch for their being free from all traditional prejudice. M. Pierre Petroz indicates his particular line by his choice of the following proposition of M. Littré's as the motto to his book: "Tout réel n'est pas beau; mais il n'y a de beau, même idéal, que dans le réel"—a proposition which we cannot accept unreservedly, but which, considering the present state of criticism in France, is, it must be owned, a daring one. M. Petroz explains the purpose he has in view, as "l'analyse plus ou moins rationnelle des modifications que le mouvement des idées modernes a apportées dans l'invention artistique." We shall not cavil with the following sentence of M. Petroz's introduction, "la question d'exécution n'arrive dans les études, quelle que soit son importance en peinture ou en sculpture, qu'en seconde ligne," which is a mere abuse of words. It is not to be supposed that a pupil of the Positivist school, and a friend of M. Littré, could even pretend to separate conception from execution in an order of phenomena which pronounce and explain themselves solely by their exterior qualities. Just as a philosopher without command of tongue or pen cannot spread his doctrines, so it is not enough for a painter or sculptor to have noble intentions. He must clothe them in striking form if he wishes to rank as a true artist. Plastic perfection is a law that must be accepted without any attempt at compromise. Since the sixteenth century—that is to say, since the literary Renaissance which came to determine the absorption of all national art in favour of Roman antiquity—we have had a great tendency to require artists to explain the work they are going to produce before they have even made the first outline. Such great people as Michel Angelo, Rubens, Rembrandt, Velasquez, Eugène Delacroix, and the English and French landscape-painters, resisted these requirements by their own sincerity of will. But now, when there are no great artists to lead on the lesser, and themselves attract the gaze of all, a stand must be made against these doctrines which tend to reduce artists to complete subjection to those who dictate the programme of their subjects. It must be admitted as a fact that a great artist more or less represents the highest æsthetic ideas of his age and race. Otherwise it would be impossible to range on parallel lines and to compare our own artists and those of other nations, to organise and arrange museums of the due comprehensiveness and variety, which are in reality the great libraries of modern times, where every one may find artistic enjoyment and instruction suited to his capacity, and turn it to

account either in conversation, work, or writing, or as food for reflection.

But we are dwelling too long on this subject. This secret of pre-eminence in artistic work—work which then only can be really superior when the conception out of which it grows equals the execution—has been admirably set forth by Victor Hugo in one of his most thoughtful and least read prose works, in his *William Shakespeare*. M. Pierre Petroz's book comprises the whole period from 1822 to 1855, beginning with the dawn and ending with the greatest triumph of romanticism, *l'Exposition Universelle*. The introduction takes us back to the eighteenth century—to Diderot, who was the real founder of impassioned active criticism in France; to David, who had some splendid inspirations during the ten years of the great Revolution, 1785 to 1795.

The first chapter is headed "Le Mouvement," and the larger portion of it is, with reason, devoted to Eugène Delacroix, his wide literary learning, the new life he breathed into the ancient mythology, his travels in Morocco, his broad conception of colour and movement, and his remarkable talent for decoration, both the graceful and magnificent style. Delacroix is only known in England through his easel-pictures, in which the vehemence with which he seeks to render an impression is often detrimental to correctness of detail, and I believe he is judged with considerable severity there. England does not know the works to which he owes his fame and which are the glory of our modern school, the ceiling of the Galerie d'Apollon, the Chapelle des Saintes Angles in the church of Saint Sulpice, the cupola of the library of the Luxembourg, and, above all, the extensive decorations in the library of the Chamber of Deputies. There his superiority in originality of conception and effective power is more especially displayed. Such is the awe this great genius inspires in the partisans of the old doctrines that when the Alsace-Lorraine exhibition was being held last year, permission to have the door—one simple door leading to this library—opened to the public was withheld; and not only to the public generally is the library quite unknown, but also to amateurs and many critics of the day.

The second chapter is called "La Résistance," and is devoted to Ingres, his doctrines and his pupils. Curiously audacious in its operations was the bank started under the Empire by mediocre artists, who, aspiring to a place in the Academy, used the works of Ingres as the reserve upon which they drew. M. Petroz proves by the passages he quotes from the older critics and from the most devoted upholders of academical doctrines, Lenormant, Delécluze, &c., that opinion was always very severe with regard to his incorrect drawing, feeble colouring, and poverty of imagination. He remains a violent, obstinate artist, who could draw detached things well, fragments of which again in their turn served as materials to those painters whose dull commonplace productions belong to no one particular period.

Paul Delaroche and Horace Vernet represent "Eclecticism." "Nature" follows next—that is to say, Decamps and Meissonier. In connexion with the latter, M. Petroz draws attention to the attempt made to reproduce contemporary history in its most exact conditions of moral and physical representation. He takes the picture *Napoléon pendant la Campagne de France*, 1814, as a type, —a strikingly realistic picture certainly, in which the hero is put upon the scene with all simplicity. It may fairly be compared with good passages of M. Thiers' *History of the Consulate and the Empire*.

The chapter on landscape-painting, which, together with poetry, grew to such importance in the romantic school, is rather short; so is that on the attempt headed by M. Gustave Courbet, and known as "Realism." The author is evidently more drawn to artists whose exclusive study is man, his thoughts, his actions, and his superiority in the scale of living creatures;

for which reason he includes critics as well as artists in his observations. The judgments he has singled out are characteristic. Altogether it is a most suggestive book, and conducive both to thought and study.

Victor Hugo's last book, published by Michel Lévy Frères, also promotes critical thought. Entitled *Actes et paroles: avant l'exil*, it is a collection of speeches delivered by the author on various memorable occasions from 1841 to 1851, either in his capacity of poet, or politician. I leave the political and literary parts of the book to my fellow-correspondents, but there are pages here and there which bear directly upon liberty in connexion with art and artists, and these I wish to point out to you: the address, for instance, delivered at the Assemblée Constituante in 1848 on the granting of state-subsidies to art and literature, the speech in reference to the completion of the Louvre, the representations laid before the Chamber of Peers in 1846 respecting the copyright of works of art, and manufactory marks. His eloquent pleadings in favour of the freedom of the stage, &c., I pass over in silence. M. Victor Hugo not only strikes a lyre whose notes awaken love or hatred in our hearts and in the ears of the monsters; he is a singularly practical and hard-working man besides, and most solicitous for the dignity of artists. Owing to his prodigious memory, he was always quite at his ease in technical discussions when the deputies and peers thought he was going to take flight to the airy regions of general considerations. Added to which he was able to say in the preface to this book:—"L'auteur avoue avoir traversé beaucoup d'erreurs. Jamais dans tout ce qu'il a écrit on ne trouvera une ligne contre la liberté. Là est l'unité de sa vie." That constitutes the unity of his literary work also, which, by the light it shed abroad, so greatly furthered the liberation of modern plastic art in France.

The fourth number of Hachette's *Dictionnaire des Antiquités Grecques et Latines, d'après les Textes et les Monuments*, has just been issued. The work is a credit to all the writers, archaeologists, and professors concerned in it. It contains articles on the most interesting and less known subjects connected with art, science, commerce, manners, customs, and legislation, during the long period extending from the earliest Hellenic civilisations to the latest convulsions of the Roman world. It was begun under the direction of M. Daremberg, and has been carried on since his death by M. Edmond Saglio, who is himself a contributor. His papers on art are subtle, thoughtful, and well-written, and their merit is all the greater when we consider the enormous labour involved first in the distribution of the articles, then in the reading them through, and in providing that they should supplement, and not, as might so easily happen in a work of this kind, repeat or contradict each other. He has also to superintend the choice and execution of the illustrations. The dictionary will contain 3,000 in all engraved from the originals, hitherto either unpublished or little known, so as to satisfy the requirements and the scruples of modern science.

This number alone contains 723 engravings. They are all drawn by the same artist, by M. P. Sellier, who gained a *grand prix de Rome* some time ago, and was, therefore, early trained in the careful study of the antique, its sculpture, frescoes, and medals. They are all engraved by M. Rapine with extreme care, and without the smallest concession to the purely picturesque element. I point out these details because they play a new and important part in works like the present, designed to put the highest learning within everybody's reach.

This number begins with the syllable *Asr*, and the conclusion of M. Th. H. Martin's paper on "Astronomy," and ends with *Bac*. Particular mention is due to the following articles: "Athlete;" "Attica Respublica," the political history of Athens; "Auctoritas Patrum;" "Augures;"

"Aureus," the gold coin current in Rome under the emperors; "Aurifex;" and, lastly, a long paper on "Bacchus," his different origins, his transformations, worship, attributes, &c., by M. François Lenormant. Papers such as these, so able, comprehensive, and thorough, are a credit to the rising French school of criticism generally, and give the dictionary international importance.

The centenary of Michel Angelo does not belong to my province. You have had letters direct from Florence on the subject. Here it is only talked of now in connexion with a hope expressed in some circles that the governing body of the Beaux-Arts will take advantage of the newly-awakened interest in the great Florentine master, and collect all the plaster-casts of his works for public exhibition. Why should the museums not follow the example of the public libraries, who make it a point of honour to possess the complete works of the great authors? The desire to be talked about in connexion with a sculptor who was anything but academical, which the Academy of the Beaux-Arts then manifested, made some people smile. M. Charles Blanc, whose tongue is as ready as his pen, was equal to the task. M. Meissonier was not of that opinion. He made a short speech which, considering that a painter's proper function is to paint and not to speak in public, might have been less well-worded. If we assume that the old masters dwelling in the Elysian fields follow the labours of their successors with curious eye, then Michel Angelo is acquainted with M. Meissonier's drawings. They have their originality and power, are truthful and vigorous. He also knows that, when Germany besieged Paris, M. Meissonier remained within its walls, placed himself at the disposal of the Government of National Defence, and did all that a brave citizen could. Michel Angelo himself superintended the fortification works round Florence, and must assuredly have grasped the hand of M. Meissonier in spirit.

The pictures by the competitors for the Troyon prize were exhibited this week in one of the out-buildings of the Institute. The prize was founded by the artist's mother. She was more than eighty years of age, and already very rich, when her son died from the combined effects of work and pleasure. His death brought her a large accession of fortune, and she founded a biennial, not an annual, prize of 1,200 francs, to be awarded by the Academy to artists under thirty years of age. On this occasion the subject chosen was "un chemin creux bordé de grands arbres et coupé par un ruisseau que des animaux traversent à gué." Thirty-six pictures were sent in, feebly painted most of them, without method or vigour save for a few broad sunlight-effects. But the sites were in general well-chosen, and showed no trace of the influence of the old academical routine. The successful picture is harmonious and refined, and gracefully drawn. It augurs well for the future of the young artist, whose name will be known to the public by the time this letter appears in print.

PH. BURTY.

#### NOTES AND NEWS.

THE Liverpool Art Club have decided to open their new gallery with an exhibition of the works of David Cox. The committee hope that possessors of his works of all kinds—that is to say, of his drawings in oil, water-colour, sepia, and black and white—will kindly come forward and help them to make the exhibition as complete and representative as possible.

THE *Globe* states that Mr. Warrington Wood has received a commission for three figures of heroic size, representing Michel Angelo, Raphael, and the Genius of Art, for the adornment of the Walker Art Gallery at Liverpool. The two former will be placed on pedestals at the front entrance, while the figure of Art will form the apex of the building. Mr. Wood will also carve

the large bas-reliefs at the front and ends of this fine gallery.

THE eighth volume of R. von Eitelberger's valuable series, the *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance*, contains an historical account of the remarkable development of art that took place at the Bavarian Court under Duke Albert V. and his successor, Wilhelm V., compiled by Dr. J. Stockbauer from various documents and correspondence preserved in the Imperial Archives at Vienna. In his introduction, Dr. Stockbauer gives an interesting sketch of the Duke Albert of Bavaria and his surroundings.

A GIFT of 400,000 francs has recently been made to the town of Lille, by a M. Rameau, uncle of the Deputy for the Seine-et-Oise, for the construction of a Fine-Art Museum.

AN exhibition of wood engravings has been opened this summer at Berlin. The many new methods of reproduction now in vogue have in some measure replaced the old art of wood-engraving, which has fallen of late years greatly into decline. Many efforts, however, have lately been made to revive this mode of illustration and to bring it to greater perfection. The French journal *L'Art*, in particular, has adopted it with considerable success, and has published several woodcuts that are really of worth and interest. Germans also, the earliest practisers of the art in the Middle Ages, are beginning to remember their achievements in former times and to seek to emulate them, though their most important works of the present day fall far short of their marvellous specimens of Xylography in the fifteenth century, such, for instance, as Dürer's series of the Apocalypse, and the astounding Arch of Maximilian in ninety-two blocks, forming together one huge woodcut of more than ten feet high by nine wide. Hitherto, in modern times, the wood-engraving done at Stuttgart has always been esteemed as the best Germany could produce, but in the present exhibition it is said that Munich and Leipzig contest the palm of excellence. Among the Munich wood-engravers, Herr Hecht is spoken of as taking the first rank. His engravings, by the fineness of their execution and the tenderness and depth of their tones, almost resemble Rembrandt's in their artistic effect. One of the chief hindrances to the artistic development of wood-engraving at the present day is that but few of those who practise the art are in any sense artists: they are generally unable even to draw correctly, much less to work from their own designs. In Germany, especially, Xylography has sunk into a mere mechanical process, but it is to be hoped that this exhibition and other efforts that are being made for its revival will at least have the effect of bringing German work up to the level of French. At present, even in its highest examples, it must be owned that it is far inferior.

THE regalia of the City of Rochester are at present being exhibited at Guildhall. Among its treasures are a large silver-gilt mace handsomely worked in relief, made in the year 1661, in the mayoralty of John Mabb; a loving cup of 1719 with the arms of the city engraved upon it; and a highly ornamental silver oar of 1748, typical of the jurisdiction of the Corporation of Rochester over the Medway. These are interesting as specimens of English goldsmith's work in the eighteenth century; the other objects of the regalia are mostly modern.

THE American and German papers report the death, at New York, under painful circumstances, of the Italian painter, Pietro Vanino, well-known in the artistic circles of Munich and Vienna by his residence in Germany prior to his removal to New York, where he had resided for more than five years. His pictures, chiefly devoted to historical subjects, were held in high esteem for the animation of style and the brilliant colouring which they exhibit.



THE directors of the Romano-Germania Museum of Mayence have recently been carrying on an extensive course of excavations at the great barrows of Weilerbach near Kaiserslautern. Among other objects found, special attention is due to the huge remains of a waggon, more particularly the iron circle of one of the wheels. The most characteristic of these relics have been removed to Speyers, where they have been provisionally deposited in the Museum of Natural History.

AN interesting discovery of numerous civic banners, belonging to the fourteenth century was lately made in the Town Hall at Cologne, in clearing out the contents of some ancient chests. In one of these receptacles thirty-three painted banners were found, bearing the civic cognisance of the three golden crowns as they appear on the west-end of the Cologne Town Hall under the date 1340. These banners, which are of linen, are painted with great care, and still exhibit the severed loops of tape through which the ashen standard-shafts had been passed, and from which they had been forcibly torn. Such torn loops are significant of the fact that they had been used in the field, since it was the custom in mediæval warfare to tear down the banners of each company or detachment when its time of service was over, or the campaign closed, and also when the vanquished army had to surrender its men, horses and arms. Beside a few smaller silk bannerets there was also found a large banner, bearing on a highly burnished field of gold the Imperial Eagle of Germany; but this relic, although probably not belonging to an earlier period than the beginning of the sixteenth century, is in a far more dilapidated condition than any of the others.

THE Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria for 1874-75, which has just reached us, notifies the purchase for the fine-art collection at Melbourne of W. E. Frost's *Samson slaying a Philistine*, and of a painting supposed to be by Cornelius Bega, of which the subject is "An old woman stricken by death in the form of a skeleton, while fortune-telling." A water-colour drawing, the *Death of Jean Goujon*, by E. H. Wehnert, has also been added. Shortly after the opening of the new gallery the committee hoped to receive the painting by Mr. J. R. Herbert, R.A., of *The Descent of Moses from the Mount*, upon which the artist has been engaged since 1870. It is to be of the same size as the original fresco in the House of Lords. On beginning the work Mr. Herbert wrote:—"I can make it in every respect equal to the one in the House of Lords, so that at Melbourne you might say, we have it every bit as much as it is at Westminster." The cost of this replica is 1,700l.; and nearly double that price has been paid for a duplicate in oil, quarter size, for Berlin. The number of visitors to the Melbourne Gallery in 1874 was 391,705, an increase of 26,869 on the number returned for the year preceding. The Museum of Natural History here is rapidly increasing in value and extent.

THE Troyon prize has been awarded to M. E. Lebas-Ponson, who is set down as a pupil of M. Cabanel. But this in reality only implies that he attends the Ecole des Beaux-Arts, and works in the studio under the official superintendence of the distinguished academicians, who must have been greatly surprised to learn that he had hatched a landscape-painter with such brilliant plumage. M. J. Dameron was honourably mentioned for a very energetic painting of a sun-effect striking the bushes and the white sand of a road in the South.

M. REISET, the Director of the Louvre, on the occasion of the Michel Angelo centenary, has published a small pamphlet addressed to M. Barbet de Jouy, on the authenticity of the beautiful white marble group of the Madonna and Child attributed to Michel Angelo, in the Church of Notre Dame

at Bruges. This statue has always been assigned by tradition to Michel Angelo, even from the earliest times. Albrecht Dürer mentions in his journal having seen "the alabaster figure of our Lady that Michel (Angelo) of Rome has done," but some doubt has rested upon its authenticity in consequence of Condivi describing the statue that Michel Angelo executed for the noble Flemish family of Mouscron (undoubtedly the same work) as being cast in bronze. It would seem, however, that Condivi must have been mistaken in this particular, or perhaps his master really executed at some time a bronze repetition of the work, which he confounded with the Mouscron example. At all events, there is no reason to doubt that the Madonna of Bruges, as the statue is usually called, was purchased direct from Michel Angelo himself by a certain Jan Mouscron; for in an original document preserved in the archives of the church of Notre Dame at Bruges, and published by Mr. W. H. J. Weale in his interesting guide-book, *Bruges et ses Environs*, recently noticed in the ACADEMY, it is stated that this same Jan Mouscron, son of Alexandre and Jeanne Loo-tins, had set up a sumptuous altar in the chapel of the Holy Sacrament, ornamented with a beautiful niche, in which he had placed a statue of the Virgin described as "eene sumptuuse tabernakele met eender excellente beelde van Marie, seer rikelic ende costelic, de welcke beelde men niet verstellen en sal moghen in toecomende tijden, ten sijn bii consente van de vrienden van den voorseiden Jan."

This document certainly does not state that this "excellent statue" was by Michel Angelo; but Dürer's testimony proves that it was attributed to the great Florentine when he saw it in 1521, only ten years after it had been placed in the church, and when the noble owner was still alive. (Jan Mouscron died in 1522. He and the greater number of his descendants are all buried in the chapel of the Holy Sacrament.)

It remained in its place, according to the injunction of the document, escaping even the destruction of images by the Gueux in 1579, until it was carried off to France during the Napoleonic wars. Mr. J. T. Smith, the garrulous author of *A Book for a Rainy Day*, tells us that he was present when the Madonna was restored to Bruges in 1815. It was received by the people with the greatest honour and rejoicing, and was carried in procession to the church of Notre Dame, where mass was sung to celebrate its reinstallation. It is pleasant to find that modern research and criticism, while throwing doubt on so many venerated works, still admit this noble and solemn figure of the Virgin to be genuine. M. Reiset has no hesitation on the subject. He considers it one of the most happily conceived works of the great master. It bears, indeed, such an impress of original power that it seems impossible that it could have been, as some critics have thought, only the work of a pupil of Michel Angelo's. There is, we may remind our readers, an excellent cast of it at the South Kensington Museum.

THE *Zeitschrift für bildende Kunst* is enlivened this month by a clever etching by W. Unger, from a painting attributed to Dirk Hals in the Royal Gallery at Vienna, representing a merry company of ladies and gentlemen (*Lustige Gesellschaft*) dancing and feasting. Of quite a different character is another etching—a landscape in Holland—*Motiv aus Holland* it is called, a view of a lonely Dutch mill and pool with quite Rembrandtesque effects of light and shade, giving a poetic sentiment to a very prosaic scene. It is by a young German artist named Hugo Charlemont, and is one of his first attempts, we are told, in this line of art. It is certainly a successful one, and promises much for the future. The most important articles of the number are a historical sketch of the French sculptor Joseph Salz, and a critique of his equestrian statue of Frederic V. at Copenhagen, by G. Knudtzon; the ninth and concluding chapter of Dr. Woltmann's "Tour in

Elsasz"; an account, by Albert Ilg, of the bronze statue of Don Juan of Austria in Messina, erected in the sixteenth century in memory of the battle of Lepanto and the deliverance of Europe from the Turks, and still held in great honour by the inhabitants of Messina; and some interesting particulars from the life of the painter and engineer, Biagio del Bianco, of Florence, who exercised his professions both in Germany and Spain at the beginning of the seventeenth century. The autobiographic sketch of this versatile artist, given in Baldinucci's *Notizie de' professori del disegno*, is translated by Dr. Albert Jansen for the benefit of the readers of the *Zeitschrift*. It is extremely naïve and amusing.

As a comment on the recent Corot sale, *L'Art* directs attention to the astounding industry of the great French landscapist, even in his later years. Among the works sold at the Hôtel Drouot as pictures and finished sketches, there were forty-seven dating from 1822 to 1824, seventeen of the single year 1834, and even in the years immediately preceding his death—that is to say, from 1870 to 1875, when the veteran artist was nearly eighty—we have as many as thirty-nine finished pictures, without counting sketches and unfinished works. This marvellous facility of composition and indomitable industry becomes the more remarkable when we remember that among the works sold there could scarcely be reckoned any, at most one or two, of those great and lovely landscapes that have made the name of Corot known all over the world. Only two of his more important works were left in his studio at the time of his death, and these as before stated were secured by the nation, and are now in the Luxembourg.

A NEW museum of art and industry under the title of the *Nederlandsch Museum* has just been opened in that pleasant little Dutch town of museums and picture galleries, the Hague. It is the fifth museum in that small place. Art museums after the pattern of South Kensington have been springing up all over the Continent of late years, and will no doubt prove of value in promoting the education of the industrial artist, and a more general cultivation of artistic taste. This *Nederlandsch Museum* in particular, though at present only a small affair, aims at reviving an interest in the old national industries of Holland, many of which have fallen into decay of late years, and stimulating the Dutch artisans of the present day by the sight of the more artistic works, accomplished very often with far inferior technical means, by their forefathers. The exhibition of works of ancient art-industry, Dutch pottery, glass, &c., is especially designed with this view, and already forms an important collection.

But what will more particularly interest lovers of art in this museum is a very excellent series of casts taken from the monuments, sculptures, and carvings found in the old churches of Holland. These churches are for the most part but little known even to Dutch students of art. They are often situated in out-of-the-way places, and so escape notice from travellers; but many of them contain extremely curious and splendid works of mediæval sculpture. Such, for example, are the tomb of Gerard of Nassau, a work of the thirteenth century; the fine statue of St. Gervais from Maastricht, of the same early date; the tomb of Engelbert of Nassau, of the fifteenth century, supported by six figures of the size of life; the armed statue of Charles of Egmont from the Church of Arnheim; and other equally unknown and interesting specimens of mediæval and Renaissance art, casts from which can now be seen without journeying farther than the Hague. A picture-gallery is included in the museum, which contains works by Goltzius, Frans Floris, and other masters of the time when Netherland art became Italianised.

## THE STAGE.

## THE NEW COMEDY AT THE HAYMARKET.

ONE is apt to come back to town in what Lady Teazle described as a monstrous good humour. One's geese are swans when one comes back to town. So that if one happens to be a playgoer, so good is everything, that one finds a queen of comedy in a second-rate actress, and an epigram for Sheridan in a joke for *Punch*. I remember a critic who came back, last year, to discover that *Two Roses* was equal to *As You Like It*. The honest playgoer, giving his account of a new piece, will admit that he is influenced by the state of the weather and the state of his digestion. The honest playgoer deals not only with facts, which do not vary; but with impressions, which do. He sits, therefore, on no judicial seat. "Go to! we are arrant knaves: believe none of us!"

But yet, without accidental enthusiasm, the new comedy at the Haymarket may be pronounced Mr. Byron's best: a work in which, as in one or two other works that have preceded it, he has confined himself chiefly to the higher aims of a writer of comedy—the conduct of intrigue and the presentation of character. The force too often scattered in detached scenes crammed to the full with verbal pleasantries, but without other interest than these can give, is here concentrated, and, as in *Cyril's Success*—played some years since at the Globe—the humour finds only rightful vent, and is not displayed to the injury of the interest of the story or of the consistency of the characters. The story, after all, is a slight and not an elaborate one. It is managed with great neatness. And the characters, too, are slight, but they are pointed. One or two of them are almost original. It is a curious question, which one asks involuntarily as one sees this play, How far would Mr. Byron have written better if he had written less? And one is in doubt as to the answer. To me his mind appears like a Lombardy hay-field, which will bear a harvest several times a year, and will give, as I suppose, no better crop by being drawn on less often. Fertility is one of his prime qualities. His mind grows weeds as well as flowers; but the weeds do not seem to choke the flowers. He turns both to account. He takes his poorer work to a smaller theatre, or makes it serve as an after-piece. He keeps his flowers for a preferable place: displays them himself, as now, at the Haymarket. At the more insignificant theatre, if you judge him indulgently, he never fails to amuse: at the more important, if you judge him severely, he never wholly satisfies. His new comedy is always vigorous: now and again it rises to touch the skirts of excellence.

The Graingers live in a great country house, with memories of Bloomsbury. The neighbours have been long in calling, but a judicious selection of Charities to be supported has at last brought the beginning of social recognition; and Miss Grainger—the merchant's daughter—adds the charm of culture to the charm of wealth. She is a painter in water-colours. A most improbable imprudence has allowed her father to invite as his guest a poor young artist who was to give her lessons. Augustus, staying in the house, has been teaching Ethel from the book of Nature, till there came a time when, like Paolo and Francesca, they laid the book aside, and read no more that day. The father surprises them in act to lay the book aside, and the young man is informed that his visit must be at an end. With confidence, hard to explain for the moment, he bids Ethel wait, for she will not have to wait long. And so he takes his departure. There arrives, as he departs, a loungee at the clubs—one Mr. Gibson Greene, who has seen everything and knows everybody—and it is part of his business to know Augustus; and Augustus, he declares, is like a Lord of Burleigh. He is an artist, indeed, by profession, and one who is little valued, but he is a man of easy life and luxurious habits, and heir to the great wealth

of an uncle. Clearly, then, he is the wrong man to send away. He is a man who will make Miss Grainger happy. They send quickly after him, and he is good enough to return. And the curtain falls as Mrs. Grainger, who had sent him away convinced of his worthlessness, is sympathetically wringing his hand, convinced of his excellence.

In the second act, the two are married, and their honeymoon, at the Lakes, is getting dull. For the uncle has set a limit on the money that may be drawn, and the landlord is clamorous for his bill. The uncle, Mr. Pendragon, has never been seen by his nephew; so that when a tall and wizened collector of *bric-à-brac* arrives at the hotel, and begins by asking peremptorily what the landlord will take for a Chelsea figure, Augustus de Vere has no conception that it is his relative, and with the easy geniality of youth, that does not think, he lays bare, in casual conversation, his indifference for that uncle and his disgust at the limit now placed on the supplies. The uncle declares himself, accuses Augustus of very wrongful indifference, and says that he is to look to him for no more. An irritable disposition impels him to this severe treatment, of which, in due time, he will probably repent. But, meanwhile, the hotel bill is owing, and the world is not anxious to buy Mr. De Vere's pictures. Fortunately Mr. Gibson Greene arrives again, and the momentary difficulty is smoothly settled.

But the third act finds the De Veres still poor, and the world still unpersuaded of the excellence of Augustus de Vere's work. He cannot sell his pictures, but his wife could sell hers. And he will not allow her to, for he is impatient and ill-pleased at the discovery that her artistic gift is the greater of the two. His character is not all that it should be. His devotion to his art is not of the deepest. And his wife is rightly annoyed at this. So things are going ill with them, for the wife's grievance is not only that genuine one that her husband is but a half-hearted artist: she is likewise displeased at his association with a certain Lady Leicester who takes him driving in the park when he should be in his studio. And here is one of the weak points of Mr. Byron's comedy—the inadequacy of the association with Lady Leicester to prompt the resentment which Ethel expresses. The artist has been painting her portrait, and has been a long while over it. Lady Leicester has blonde hair, and a park phaeton. These are hardly reasons why Ethel de Vere should confide to Mr. Gibson Greene—who is everybody's friend—the story of her miseries: still less are they reasons why, on hearing that Augustus has been seen in the phaeton, Ethel should determine to go back to her friends. But she does so determine, in a very pretty scene, acted by Miss Carlotta Addison with a quiet intensity wholly unexpected and remarkable; and one's sympathies are almost with her—though Mr. Greene, as a man of the world, is aware that she is foolish—one's sympathies, I say, are almost with her until she has finally departed, and the thoughtless painter comes in from his drive, which was a necessary bore, and looks forward to the evening he will spend with his wife. He enters unperceived of Greene, who is writing—and reading as he writes—the note which shall inform the painter that his wife has left him. Hearing that, Augustus gives a very natural stagger, and is overcome, while the curtain falls on the third act.

Joint-stock companies, whose prosperity is even more "limited" than their liability, have brought Mr. Grainger back from the country place to a Bloomsbury lodging. His wife, who was pretentious in the country, is devoted and quiet in the shabby street. His daughter, living with them, is doing her work and selling it—finding that scope for her ability which is usually denied to the women of the middle class. Again are Mr. Gibson Greene's good offices to be useful. He will introduce the old lover of art and *bric-à-brac* to a

lady whose drawings Mr. Pendragon's discerning eye has already seen to be meritorious. And Mr. Pendragon calls in Bloomsbury, to look over the lady's portfolio. He is just now most easy to be touched. He has disinherited his nephew, and there is nobody he can trust. The beggar in the street is a happier man, because he finds some fellowship. Mr. Pendragon is lonely and restless; his admiration for art is enthusiastic, but it is not restful. Here, however, is a disciple of Art: an interesting young woman whose ill-fortunes touch him, as he draws from her the *naïve* narration of them. Nobody should have ill-treated her, or omitted to value her: thirty years ago he would himself have been too happy—"but perhaps we had better look at the portfolio." And Mr. Hermann Vezin's acting, as the old collector, is here of the highest and most suggestive the modern stage affords. He owes undoubtedly much to the true imaginative power with which the author has risen to the needs of this scene. But the author also owes much to the actor, who gives here touches of a subtle and suggested pathos to be compared in the whole range of his performances to the Man o' Airlie alone. But quickly it becomes known to Mr. Pendragon that the woman before him is the wife of his nephew, and he is incensed at what he believes to be a scheme for bringing them together. For he has lost too much of his belief in humanity, and author and actor indicate this with some penetrating skill. But Mr. Gibson Greene persuades him that his thought has wronged the girl. And he declares himself to her, and would gently make amends: "I am your husband's uncle, and I am sixty-six years of age, and I beg your pardon."

After that there is nothing of great interest. The difficulties are safe to be solved; the adroit dramatist wrests nature to his will a little that all may come right. De Vere arrives opportunely; he has been doing some work, and they have been good enough to accept it at the Academy, and he has got his first commission. Moreover, Lady Leicester has good naturedly married herself, and Ethel de Vere may be at peace.

The comedy sparkles with bright things, only a few of which are inappropriate. The story, though slight, is sufficient. The characters are all entertaining, and they contain among them one or two that seem new and suggestive. Augustus—played most pleasantly by Mr. Charles Warner—is an entirely natural and accurate sketch of the flabbier and more pliable persons of the artistic race. His wife is fresh by reason of her sagacity; her practical acceptance of the advantages of money and the usefulness of talent. She is tiresome when she makes a mountain of that mole-hill, Lady Leicester, and unwarrantably silly and inconsistent when she vows of her lord that "she can live in the meanest lodging on his love alone." The part gains much by Miss Carlotta Addison's highly intelligent and forcible interpretation. In general grasp and in significance of gesture and of utterance, it is the best thing the actress has done. Mr. Hermann Vezin, whose most excellent moments I have already signalled, is throughout consistent and interesting. The quiet old-world plainness and shabbiness of dress—a kind of shabbiness only permitted to acknowledge wealth—is happily chosen. It is Mr. Byron's mistake not once to have put into the old collector's mouth the really characteristic remarks which the old collector would have made. His talk about Chelsea and Sèvres has none of the true touch in it. It is pure layman's talk, which Mr. Byron himself could pick up in three minutes in Wardour Street. And before Ethel de Vere's portfolio, he has no words but "breadth" and "delicacy"—terms principally employed by writers in the smaller newspapers, not very sure of their ground. Practically this mistake is of little importance: as the really characteristic talk would be *caviare* to the general. But as the character of Pendragon wants nothing but this to make it truthful and remarkable in detail, as well as what



it is already—good in conception—it is well to point it out. For the comedy has some high literary merit, and would be good to read as well as to see. Mr. Byron's own part is that of the omniscient man of the world. He fills it with smart comments, and shows it to us wholly on its brighter side. Nor is he wrong to do this; especially as a foil to Mr. Pendragon. But the part suggests also another method of treatment, more serviceable probably in a novel than in a play. There is a touch of Major Pendennis in it. He, too, was everybody's acquaintance—nobody's friend. He was cheerful when he read his notes of invitation in the morning, at the Club breakfast-table. But Thackeray has shown him also in undress—at hours when his meditations were lonely and cheerless. That life has its tragedy as well as its comedy; but its comedy is for the stage, its tragedy for the closet.

FREDERICK WEDMORE.

MR. BURNAND'S management of the Opéra Comique will begin on Saturday the 16th. The nature of the performance to be presented is not yet announced.

THE Criterion Theatre will immediately open with a performance of *Fleur de Thé*, in which Mr. Walter Fisher, and Miss Burville—the very young lady who sang in the Drury Lane Pantomime and recently in the ill-fated piece at the Charing Cross—will take part. Miss Bessie Sudlow, a *débutante* regarded as promising, is also announced. Mr. J. W. Currans will be the acting manager.

THEY are probably wise, at the Prince of Wales's, in deciding to revive *Masks and Faces*, a comedy which was last seen, if we remember rightly, at the Adelphi. Mr. Webster's name, and Mrs. Stirling's, are associated with the principal parts. Mr. Bancroft is now to play Triplet and Mrs. Bancroft Peg Woffington.

THE Philharmonic Theatre, at Islington, re-opened on Saturday. Mindful, as the *Observer* remarks, of the success of *Geneviève* and other works of the French school, the new manager, Mr. Solomon, has resorted to the prolific Offenbach, and has selected one of the earlier of the composer's successes:—

"*Les Georgiennes* was first given to a Vienna audience, and was transferred some ten years ago to the Bouffes Parisiennes, but it has not been, before last night, presented to an English audience. There may be a reason for this in the fact that of the music there is little that catches the ear, although it has some elaborate passages. The work is made up of stirring and decidedly florid choruses; but whatever is good in these is familiar to the public through the instrumentality of Mr. Farnie, who has, we believe, on more than one occasion, resorted to the score for his pieces. The story suggests at once recollections of Tennyson's *Princess* and *Babil and Bijou*. The Georgians are the fair ones of a town in Georgia."

Mr. Wilson, the adapter, has placed some "topical" allusions and many bewildering puns in the lines of a story which is hardly worth narration. Mdlle. Rose Bell, Miss Zerbini, Mr. Temple, and Mr. Cotte appear in the piece. Mr. Cotte is generally encored in a ballad. A Strand farce and Mr. Sullivan's absurdity *The Zoo* complete a performance which we doubt if western Londoners will travel very far to see.

MR. BUCKSTONE reappeared at the Haymarket, on Saturday, after the performance of the new comedy which we review in another column. The piece chosen was *Spring Gardens*, which some thirty years ago was adapted by Mr. Planché from the French. It is stated that it has not been played at the Haymarket for twenty years. Then, many worse pieces have been played since. Mr. Buckstone's appearance was, on Saturday, the signal for the usual demonstrations of approval, and the genial comedian was considered to be in good condition. So was Miss Walton—the favourite stage hoyden—who was as buoyant as

ever. Mr. Conway, the very graceful young actor whom the Lyceum has probably done ill to lose, also appeared in the trifle which followed Mr. Byron's comedy.

SIGNOR SALVINI is taking holiday, a contemporary is informed, at his house in Florence.

AT the Théâtre des Variétés they have mounted the *Saltimbanques*, a classical farce, which may still be read as a curiosity, but is hardly, it appears, very amusing to behold. This piece is followed by the revival of a piece rarely played in Paris—hardly played there for the last fifteen years—though very popular in the provinces. It is called *Les Trois Épiéiers*. Its period is that of the First Empire, and the actors appear in the costume of the time from which the piece dates. Baron, Pradeau, and Coquelin, *cadet*—who has left the Théâtre Français—all appear in it. They are waiting at the Variétés for the new piece which Meilhac and Halévy, their purveyors in ordinary, have promised.

THE *Demi-Monde*, revived at the Théâtre Français, and *La Fille de Roland*—M. de Bornier's admirable poetical drama—have been, from a pecuniary, as well perhaps as from an artistic, point of view, the most successful things played at the national theatre for a very long while. On the revival of the work of Dumas, and the occasion of his third visit—made not wholly without regard to service in that "theory of *dénouements*" on which he is just now priding himself—M. Francisque Sarcey institutes very interesting comparisons between it and *Les Idées de Madame Aubray*. *Les Idées de Madame Aubray*, if we remember rightly, was the first piece in which M. Dumas determined to be a philosopher. It shows the struggle between love and social prejudice, as the *Demi-Monde* does, but shows it under very different conditions. For Suzanne of the *Demi-Monde*, as M. Sarcey says of her, is—

"une courtisane qui, à force d'esprit, de mensonges et de roueries, est arrivée jusqu'à la porte du vrai monde, qu'elle prétend forcer." . . . "Les deux femmes ne se ressemblent donc pas. Oui, mais le préjugé social ne distingue pas entre elles deux au point de vue du mariage. Il les condamne également. Vous pouvez individuellement préférer l'une à l'autre, plaindre Jeannine par exemple, et redouter ou mépriser Suzanne, c'est votre affaire. Aussitôt qu'il s'agit de mariage, la répugnance sera aussi vive pour la courtisane qui veut se relever que pour la jeune fille tombée une seule fois. . . . Dumas, lui, a cru devoir plaider, cette fois, la cause de la femme tombée, contre laquelle il avait requis dans le *Demi-Monde*."

And in the one case the talked of marriage never comes about, and in the other it does. But do you not, asks the critic, feel very strongly that the end of the play settles its character finally, while you are still curious to know what can be the ultimate fate of the characters in the second? M. Dumas, thinks M. Sarcey, was more logical in the *Demi-Monde* than in *Les Idées de Madame Aubray*.

## MUSIC.

IT is not often that the fates seem adverse to the Crystal Palace Concerts; but an unfortunate combination of circumstances appeared to militate against the success of the first concert of the present series last Saturday. In the first place, a steady and pouring rain set in about the middle of the morning, which doubtless had considerable effect upon the attendance; and besides this the programme was deprived of two of its chief attractions by causes for which neither Mr. Manns nor the directors of the concerts can be held responsible. Bennett's overture to *Parisina*, one of his best works though but seldom heard in public, had been announced as the opening piece. On making application for the necessary copies it was found that they had been sent to Germany to be engraved, and, the printed copies not being yet ready, it became necessary to substitute another piece. The overture to the *Naiads* was therefore

given instead. The special novelty of the concert was to have been Hégar's violin concerto, played by Herr Wilhelmj. Owing to some misunderstanding, however, this could not be given; and the talented violinist performed instead the first movement of a concerto by Paganini, which had been brought forward by him at one of the concerts of last season—a brilliant show-piece, admirably adapted to display Herr Wilhelmj's wonderful tone and execution, but of very slight musical interest. The only instrumental novelty was therefore Wagner's overture to *Der Fliegende Holländer*. We are inclined to consider this almost, if not quite, the finest of its composer's orchestral preludes—that is, regarded as a concert-piece. It has been several times heard in London, especially at the concerts of the Wagner Society; but, strange to say, it had not previously found its way down to Sydenham. Its performance was worthy alike of Mr. Manns and his band. The same may be said of the symphony of the afternoon—Beethoven's No. 1—which was given with that finish of detail which is to be heard nowhere as at the Crystal Palace. The vocalists at this concert were Mdlle. Cristino and Mr. Edward Lloyd. This afternoon's programme is a very interesting one, including a recently-published symphony by Haydn (first time), Mr. Cusins's overture to *Love's Labour Lost* (first time), Chopin's concerto in E minor, played by Mdlle. Anna Mehlig, and Mendelssohn's "Trumpet-Overture."

AT the Princess's Theatre *Il Trovatore* was produced by Carl Rosa's excellent company on Thursday week, and repeated last Monday. The performance of this opera was characterised by that general satisfactoriness in every department which has marked every work as yet given under Mr. Rosa's direction. Both plot and music of Verdi's opera are so familiar that it is needless to enter into any details on them here. The part of Leonora was most excellently sustained by Mdlle. Torriani, who fully confirmed the high opinion of her abilities formed from seeing her in other characters. Particular mention may be made of her singing in the first act. Her opening song, "Tacea la notte placida," was given with charming taste in the slow movement, and extreme brilliancy in the following *allegro* "Di tale amor." This air, one of the most popular pieces of the work, was perhaps the most successful with the public; but the excellence of the opening was fully sustained throughout the performance. Increased familiarity with singing in English is also doing much for Mdlle. Torriani's pronunciation, in which a marked improvement is perceptible. The part of Manrico was capitally acted and sung by Mr. Nordblom. This gentleman has a really superb tenor voice, of such power that its owner has occasionally a little difficulty in keeping it in bounds. The music of Manrico is, however, emphatically written for a *tenore robusto*, and it therefore suits Mr. Nordblom's style well. In the great trio in the first act, in the "Di quella pira," and in the whole of the last *finale* he was heard to great advantage. Mr. Santley was the Count of Luna. The part gave him but little opportunity as an actor; for the Count has not much to do except to look alternately fierce and sullen; but the music suits our great baritone exactly; and nothing could have been better than his rendering of it. It is needless to say that his greatest effect was made in "Il balen," one of Verdi's most charming melodies; but the whole performance was admirable. We have left till last the mention of the Azucena of Miss Lucy Franklin, as one of the most finished pieces of acting and singing of the evening. The character is a very trying one in all respects; but Miss Franklin showed herself fully equal to its requirements. The subordinate parts were adequately filled by Miss Laura Hyde and Messrs. Ludwig and Petre, and band, chorus, and *mise-en-scène* were all alike satisfactory.

LAST Wednesday week (September 29), the Opéra Comique at Paris gave the 600th performance of Donizetti's *La Fille du Régiment*. Though chiefly known in this country in an Italian form, the opera was originally written to a French text with spoken dialogue, and was first produced on February 11, 1840.

M. THÉODORE DE LAJARTE, a gentleman employed in the archives of the Grand Opéra, Paris, is preparing for publication an annotated catalogue of the musical library of that institution. The catalogue will form no less than five duodecimo volumes, the first of which is expected to appear early in the winter.

At Dijon it is proposed to erect a statue of Rameau, who was a native of that town.

News comes from Ostend of the death of the composer and conductor J. B. Singelée, in the sixty-third year of his age. He leaves behind him one daughter, well known both abroad and in this country under her professional name of Mdle. Singelli.

THE liberal support granted by the State in Bavaria to institutions connected with the development of art has had a very marked effect in improving the musical training of amateur as well as professional performers. Music schools have already been established at Würzburg and in many other towns; and in consequence of the rapidly increasing demand for good musical teaching at Munich since the Government has assumed control of the Royal Conservatory of Music, the Minister of Instruction has deemed it advisable to establish a new school in the Bavarian capital, which will be an affiliated branch of the former, and is to be under the immediate direction of Herr Theodor Kirchner, with an efficient staff of teachers in all the various departments of concerted, instrumental, and vocal music.

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